

Six Months Aint No Sentence
2016
Jim Leftwich

Book 174



06.14.2016



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lists everyday
syllabic pods chewy nuts
take the kiosk hue splendid
violets Detroit tidal
volcano

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06.15.2016

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zither zohar zephyr
vine damage vintage
diabolic dobro

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inherent ill eel all ear crinkle
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inherent tloughht ear a mount
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inherent vine damage vintage ear
diabolic dobro incoherent fish soup



tension, and fractures (faults) develop. Eventually, the salt breaks through the centre of the domed area, giving rise to a plug-shaped salt mass in the centre of domed, upturned, and pierced strata. Upward growth of the salt continues apace with deposition of new salt strata, and the salt mass tends to maintain its position at or near the surface. If the salt supply to the growing dome is exhausted, further growth, development ceases, and at whatever stage the dome has reached, the dome is buried.

Distribution of salt structures. Salt structures develop in any sedimentary basin in which thick salt deposits were later covered by thick sedimentary strata or tectonically deformed over them. With the exception of the shield areas, salt structures are widespread. By their very nature, the classic salt domes generated by gravitational instability are limited to areas that have not been subject to significant tectonic stress. Some salt domes do, however, occur in regions that were subjected to tectonic stress. Three of the many areas of salt structures in this world are representative of all; these are the Gulf of Mexico region of North America, the North German-Baltic Sea area of Europe, and the Iraq-Iran-Arabian Peninsula of the Middle East.

Economic significance of salt domes. Salt domes make excellent traps for hydrocarbons because surrounding sedimentary strata are domed upward and broken off. Major accumulations of oil and natural gas are associated with domes in the United States, Mexico, the North Sea, Germany, Romania, and the Soviet Union. In the Gulf Coastal Plain of Texas and Louisiana, salt domes will be a significant source of hydrocarbons in some years to come. Huge supplies of oil have been found in salt dome areas off the coast of Louisiana. Some individual salt domes in the region are believed to have reserves of more than 500,000,000 barrels of oil. Salt domes in northern Germany have produced oil for many years. Exploration for salt dome oil in the Northeast has extended production offshore.

The cap rock of shallow salt domes in the Gulf Coast contains large quantities of elemental sulfur. Salt domes are major sources of salt and potash in the Gulf Coast and Germany; halite and sylvite are extracted from domes by underground mining and by brine recovery.

Salt domes have also been utilized for underground storage of liquefied propane gas. Storage "bottles" are made by drilling into the salt and then forming a cavity by subsequent solution. Such cavities, because of their impermeability, also have been considered as sites for disposal of radioactive wastes.

salt glaze, in ceramics, a glaze giving the

salt glaze, in ceramics, a glaze having the texture of orange peel, formed on stoneware by throwing common salt onto the kiln at the peak temperature. Sodium from the salt combines with silicon in the clay to form a glassy coating of sodium silicate. The glaze may be colourless or may be coloured various shades of brown (from iron oxide), blue (from cobalt oxide), or purple (from manganese oxide).

salt grass (genus *Spartina*); see coedgrass

rock salt by the action of groundwater. Although rock salt is considerably more soluble than water is, the calcite that forms karst topography, rock salt is impervious, and solution can take place only on the exterior surfaces. The brines formed by initial solution will be drained off by groundwater before the solution can occur. Salt karst sinkholes, veins, and crevices may be formed depending on the thickness of the salt body. Shallow depressions may be formed on playa surfaces with salt crusts by the percolation of water to the water table.



Salt Lake City, state capital and seat (1852) of Salt Lake County, north central Utah, U.S., on the Jordan River near the southeastern end of Great Salt Lake. The Wasatch-Cache National Forest (headquartered in the city) is

to the east and north, the world capital, the Church of Jesus Christ of the Latter-day Saints, whose seat it influences the social,

economical, political, and cultural life of the people in a 185,000-km² (48,000-square-mile) area of Utah and bordering regions in Idaho, Nevada, and Wyoming. Built on benches of ancient Lake Bonneville, the city (approximately elevation 4,400 m [14,500 ft]) lies at the foot of the Wasatch Mountains which rise as high as 8,000 m above the basin floor.

Founded in 1847 by Brigham Young and a band of 1400 settlers as a refuge from religious persecution, it was known as Great Salt Lake City until 1888. The city was laid out by Young according to Joseph Smith's plan for "the city of Zion," 10-ac (one-half blocks bounded by wide streets) were grouped around the Temple block. Mormon immigrants from the East and Europe flocked to the "New Jerusalem," "the city of the Saints," in the Provisional State of Deseret (a book of Mormon was interpreted as "desire"). After the Texas

of Guadalupe Pass, which remained U.S. sovereign territory until it became a territory in 1850. Except for a brief period in 1855-56 when City Creek was the territorial capital from 1856 to 1865, when the capital moved to Salt Lake City, conflicts between Mormons and non-Mormons led to the so-called Utah War (1857-58) when Gen. John A. Sidney Johnston's troops marched west to the city to suppress Camp Floyd west of Salt Lake City, and religious conflict between Mormons and non-Mormons continued to plague the territory for a century.

The opening of the mining industry (1862) and completion (1870) of the Utah Central Railroad, connecting Salt Lake City with the

Railroad, connecting Salt Lake City with the Union Pacific at Ogden, along with other rail connections, made the city a thriving hub of Western commerce. Now the commercial centre for nearby mining operations (silver, zinc, coal, and iron), it also has diversified manufactures, including computers and mining equipment, steel plants, petroleum and textiles and a trade processing and transportation centre for agricultural products of nearby irrigated farms.

Educational institutions include the University of Utah (1850), Westminster College (1873) and Lander College (1880). Salt Lake City (1947), Mormon Tabernacle (1847, famous for its choir), Temple (1893) and Seagull Monument (1913), all within Temple Square. Others include Beehive and Lion houses, residences for Brigham Young's family. Young's grave is on First Avenue. The State Capitol (1916), built of Utah granite and marble in Corinthian style, has an exhibition hall. Ft. Douglas, on the outskirts, was founded in 1862. Inc. 1851. Pop. (1980) city, 163,033; (1982 est.) salt lake City-Ogden metropolitan area (SMSA), 969,700.

365 Salt Ran

~~alt marsh, area of low, flat, poorly drained ground that is subject to daily or occasional flooding by salt water or brackish water as it is covered with a thick mat of grass and such grasslike plants as sedges and rush. Salt marshes are common along low seacoast areas, barrier bars and in inlets, in estuaries, and on deltas; there are also extensive areas in higher land regions that are subject to occasional overflow by water containing high content of salts. Maritimte salt marsh often extend many miles inland and are very frequently subject to tidal action; inland brackish marshes are found frequently on mineral substrates of alluvial and lacustrine origin.~~

~~salt nucleus~~, a particle in the atmosphere that is composed of a salt, either solid or in aqueous solution; it promotes the coagulation of water and thus is one form of condensation nucleus (q.v.).

Salt Range, a series of hills and low mountains, lies between the valleys of the Indus and Jhelum rivers, located in the northern part of Sialkot region of Pakistan. It derives its name from extensive deposits of rock salt that form one of the richest salt fields in the world; the prehistoric age are ranged up to more than 1,600 ft (487.5 m) in thickness. The range is approximately 186 mi (300 km) long, east to west, and its width, in the central and eastern parts, ranges from 5 to 19 mi. Its average height is 2,200 ft, and its highest altitude at Sakesar Mountain, is 4,992 ft (1,522 m). In addition to the salt deposits, mined from the quarries, the Salt Range contains coal, gypsum, and other minerals.

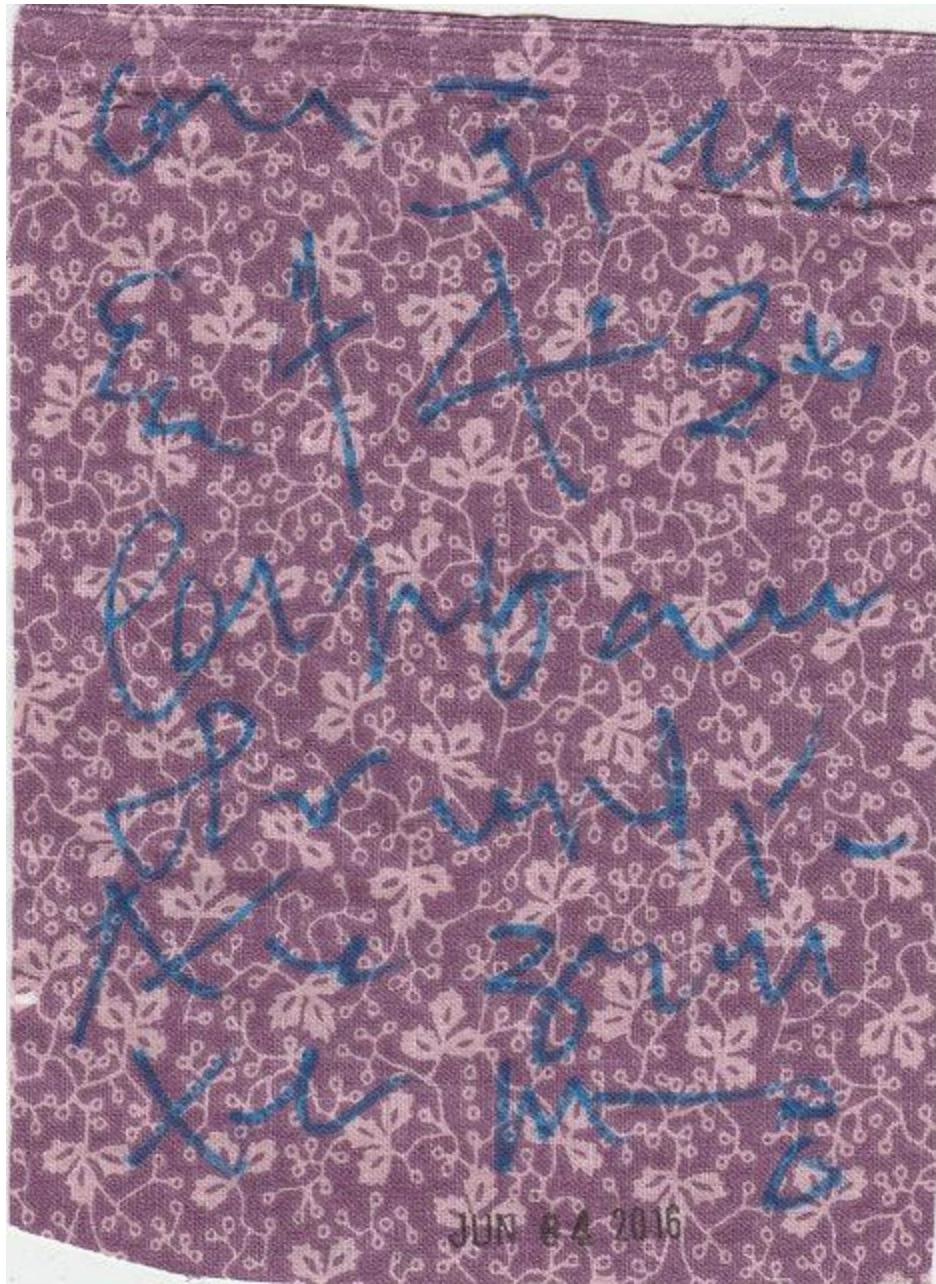
The landform is that of a range of mountains from which the top strata have been removed by erosion. Forming the southern terrace of the Potwar Plateau ($1,700$ ft southwest of Rawalpindi), it consists of two symmetrical, parallel ridges divided by a longitudinal valley. The southern slopes of both ridges are steep; the northern slopes are less so. The northern ridge (a cuesta—i.e., a sloping plain, culminating at the upper end of the crest of a cliff), with an average height of from $2,000$ to $2,600$ ft and with very steep southern sides, is the lower. In the west and east, the Range divides into separate mountain masses. West of Sakesar is the course of the Indus, flowing to the northwest with low, longitudinal ranges. The Jhelum River, through the ranges at Kalabagh, flows between vertical cliffs inaccessible to communication. The summits of the Salt Range are sloping, hilly, and plateau-like. The highest peaks are Sakesar, in the west, and the massif Cheil (Chail), $3,700$ ft, in the east. On the northern slope, a system of deep ravines (badlands) has developed.

Structurally, the Salt Range is a highly rugged block of the northwestern part of the Indian Platform, or Shield, raised to a significant height along the southern fracture, with the sedimentary strata dipping uniformly to the north. The incline of the strata in the central part is around 10°, and in the western, eastern, and northern parts it is up to 45°.

The arid climate of the Salt Range is continental arid, changing from tropic to subtropical air prevails during all seasons of the year except the cold winter months, when the relatively cool polar air penetrates at the tail of high-pressure systems (cyclones). The cold, damp season. During summer, precipitations are connected with the equatorial (tropical) (monsoon) monsoons, which exceed the limits of its occurrence in Weimarburg but brings the large amounts of precipitation (more than 50 percent annually). Agriculture is limited because of the poverty of the soil and ~~its~~ ^{its} ~~lack~~ ^{lack} ~~which~~ ^{which} for irrigation.



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DEFECTIVE MERCHANDISE SLIP

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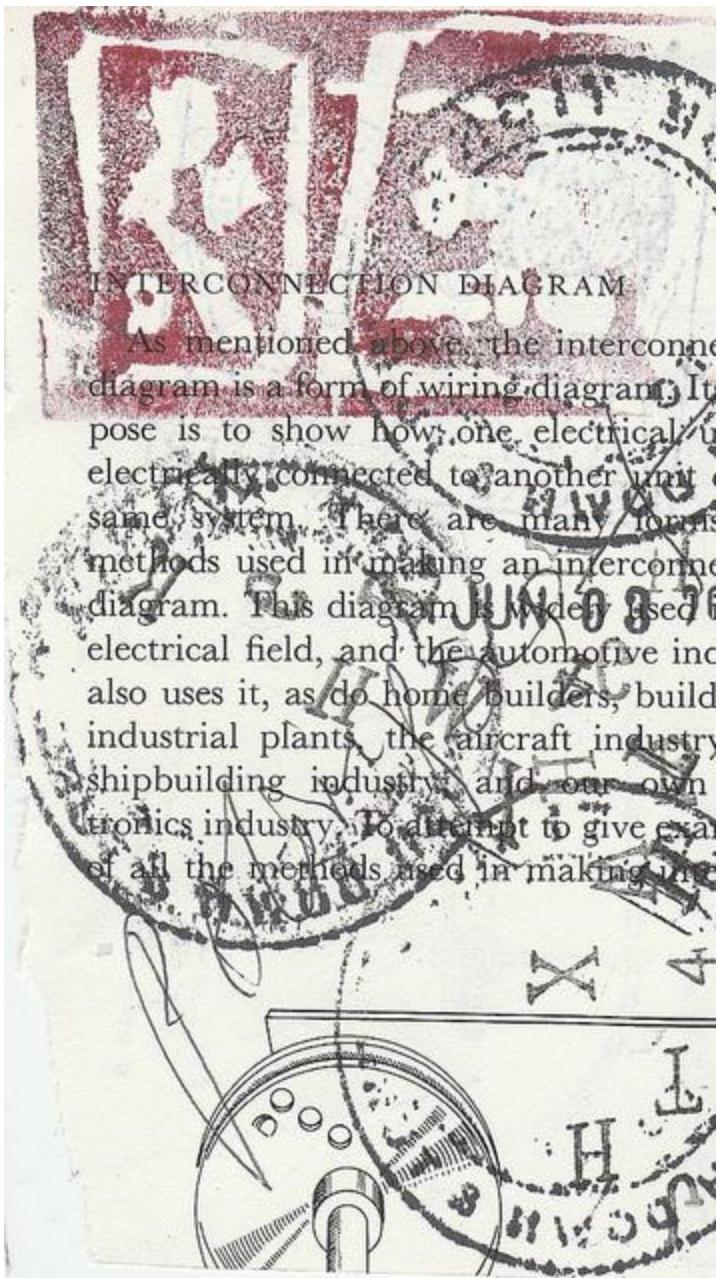
soldered (see Fig. 8·4). By tinning the point JUN 03 1911

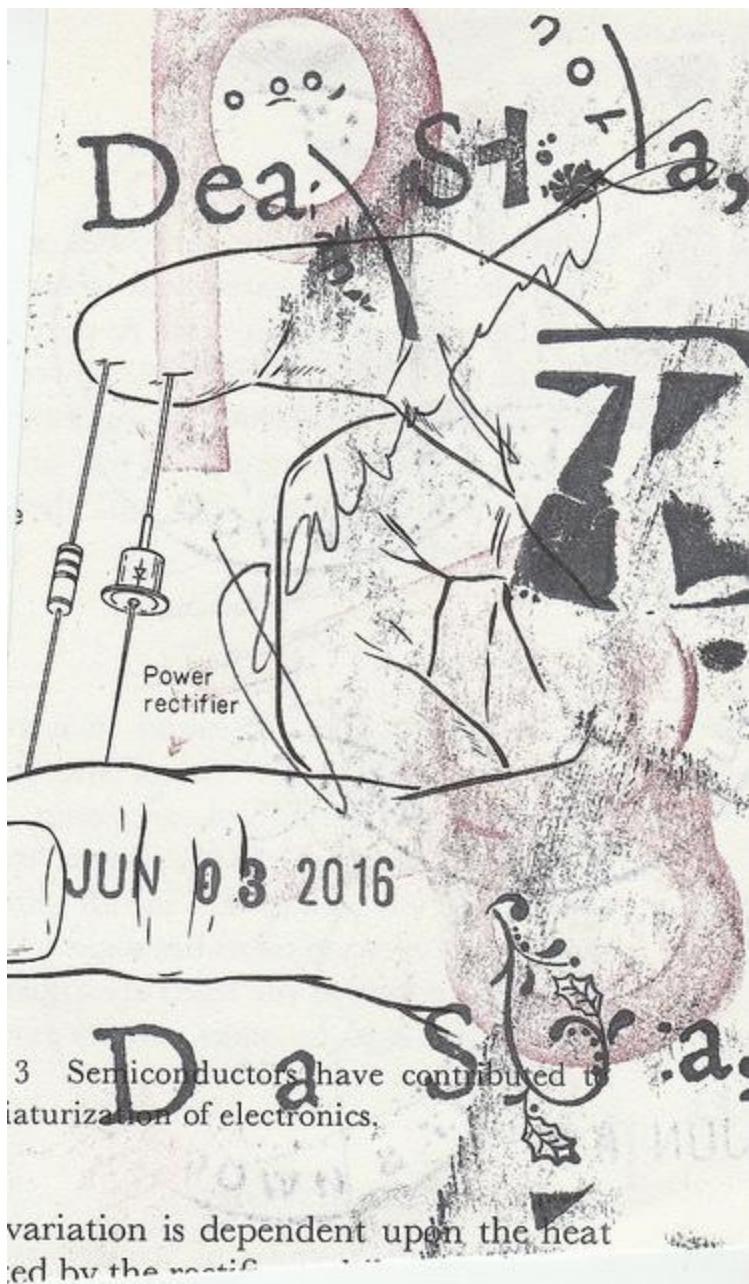


Fig. 8·2 A standard heavy-duty soldering iron.

INTERCONNECTION DIAGRAM

As mentioned above, the interconnection diagram is a form of wiring diagram. Its pose is to show how one electrical unit is electrically connected to another unit in the same system. There are many forms of methods used in making an interconnection diagram. This diagram is widely used in the electrical field, and the automotive industry also uses it, as do home builders, build industrial plants, the aircraft industry, shipbuilding industry, and our own electronics industry. To attempt to give examples of all the methods used in making intercon-





APR 12 2016

PHD.010274/201107

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F-Sound

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favor
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translucent

and most form colored compounds. Transition elements have an incomplete inner electron shell; see *electron shell* and table, page 620.

The transition elements are so named because on the periodic table, they represent a link between the elements that tend to gain electrons and those that tend to lose electrons.

translucent \tran(t)s-lüs'nt\ adj.

Referring to a substance that partially transmits light rays but diffuses them so that things seen through it are not clearly distinguishable.

The tubes for fluorescent lights are made of translucent materials.

transmutation \tran(t)s-myü-thü-mey' shən\ n.

CHEMISTRY and PHYSICS A process by which one element changes into another. It may occur naturally by radioactive decay, as when radium changes into polonium, or it may be created artificially, as when a positively-charged subatomic particle is shot into the nucleus of an atom.

In transmutation, it is possible to change other elements into gold, but the cost of the process is more than the value of the gold produced.

transparent \tran(t)s-pär'ənt\ adj.

Referring to a substance that transmits light rays and through which objects can be clearly distinguished; also, referring to a substance that transmits electromagnetic radiation, such as x-rays and gamma rays.

Safety glass contains a layer of shatterproof, transparent plastic.

transpiration \tran(t)s-pä-rā-shən\ n.

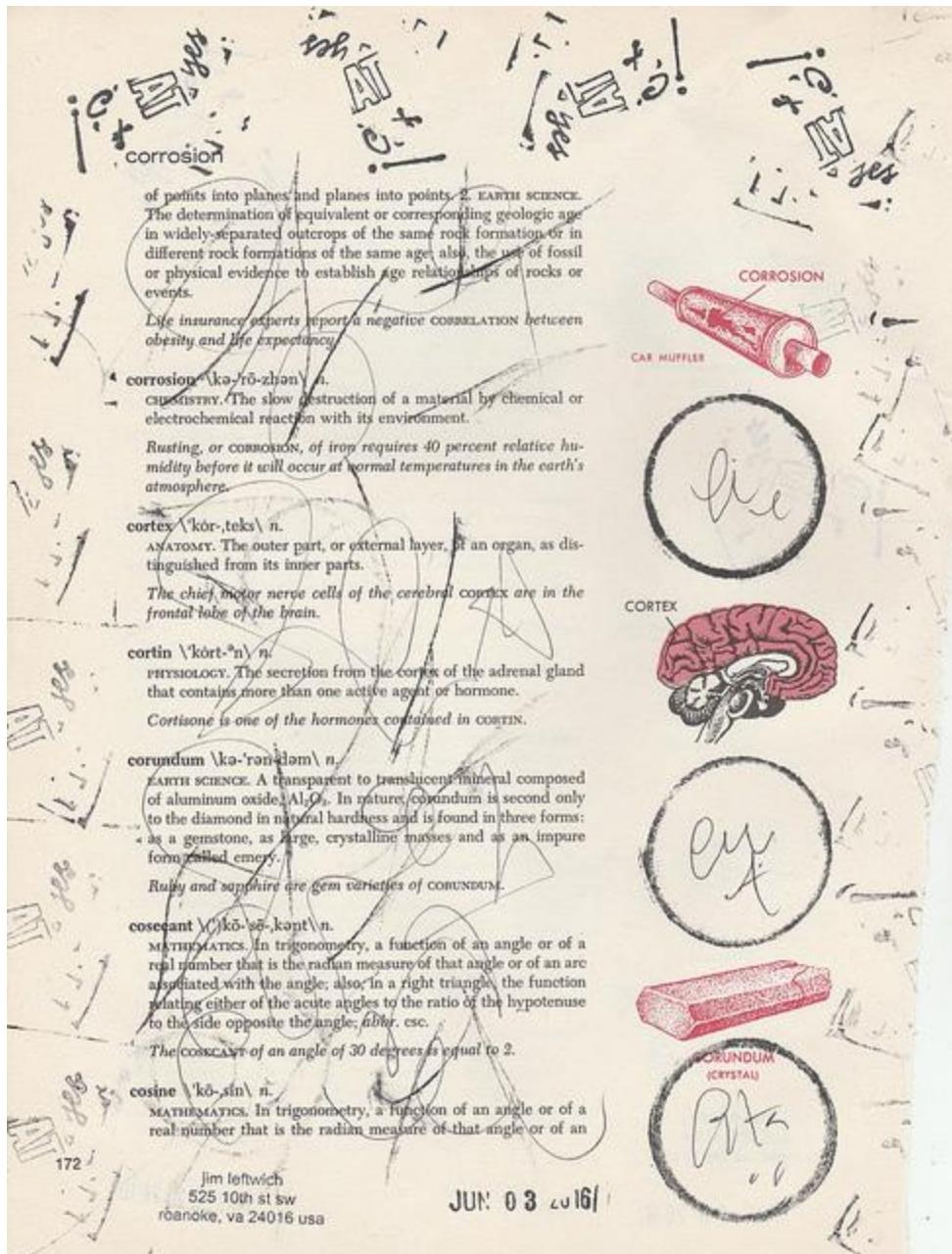
BOTANY The loss of water by evaporation from leaves and other plant parts exposed to the air.

Plants lose much more water through transpiration than they use in the food-making process of photosynthesis.

transponder \tran(t)s-pän-dör\ n.

ENGINEERING and ELECTRONICS A type of transceiver that replies to an incoming signal by transmitting a reply, usually coded.

One kind of transponder broadcasts a code to aircraft that indicates to the pilot his distance from the transponder.





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Swinging bridge over the James River, Buchanan, VA
April 11, 2016

P. D. Ouspensky

from Tertium Organum

Let us endeavor to enumerate those properties of THE WORLD OF CAUSES which result from all the foregoing.

It is first of all necessary to reiterate that it is impossible to express in words the properties of the world of causes. Every thought expressed about them in our ordinary language will be false. That is, we may say in relation to the "real" world that "every spoken thought is a lie." It is possible to speak about it only conditionally, by hints, by symbols. And if one interprets literally anything said about it, nothing but absurdity results. Generally speaking, everything said in words regarding the world of causes is likely to seem absurd, and is in reality its mutilation. The truth it is impossible to express; it is possible only to give a hint at it, to give an impulse to thought. But everyone must discover the truth for himself. "Another's truth" is worse than a lie, because it is two lies. This explains why truth very often can be expressed only by means of paradox, or even in the form of a lie. Because, in order to speak of truth without a lie, we should know some other language—ours is unsuitable.

What then are we able to say about the world of many dimensions, about the world of noumena, or world of causes?

1. In that world "TIME" must exist spatially, i.e. temporal events must exist and not happen—exist before and after their manifestation, and be located in one section, as it were. Effects must exist simultaneously with causes. That which we namethe law of causality cannot exist there, because time is a necessary condition for it. There cannot be anything which is measured by years, days, hours—there cannot be before, now, after. Moments of different epochs, divided by great intervals of time, exist simultaneously, and may touch one another. Along with this, all the possibilities of a given moment, even those opposite to one another, and all their results up to infinity, must be actualized simultaneously with a given moment, but the length of a moment can be different on different planes.

2. There is nothing measurable by our measures, nothing commensurable with our objects, nothing greater or less than our objects. There is nothing situated on the right or left side, above or below one of our objects. There can be nothing similar to our objects, lines or figures and at the same time exist. Different points in our space, divided for us by enormous distances, may meet there. "Distance" or "proximity" are there defined by inner "affinity" or "remoteness," by sympathy or antipathy, i.e., by properties which seem to us to be subjective.

3. There is neither matter nor motion. There is nothing that could possibly be weighed or photographed, or expressed in the formulæ of physical energy. There is nothing which has form, color or odor—nothing possessing the properties of physical bodies. Nevertheless, the properties of the world of causes, granted an understanding of certain laws, can be considered in enumerated categories.

4. There is nothing dead or unconscious. Everything lives, everything breathes, thinks, feels; everything is conscious, and everything speaks.
5. In that world the axioms of our mathematics cannot be applied, because there is nothing finite. Everything there is infinite and, from our standpoint, variable.
6. The laws of our logic cannot act there. From the standpoint of our logic, that world is illogical. This is the realm the laws of which are expressed in *Tertium Organum*.
7. The separateness of our world does not exist there. Everything is the whole. And each particle of dust, without mentioning of course every life and every conscious being, lives a life which is one with the whole and includes the whole within itself.
8. In that world the duality of our world cannot exist. There being is not opposed to non-being. Life is not opposed to death. On the contrary, the one includes the other within itself. The unity and multiplicity of the I; the I and the Not-I; motion and immobility; union and separateness; good and evil; truth and falsehood—all these divisions are impossible there. Everything subjective is objective, and everything objective is subjective. That world is the world of the unity of opposites.
9. The sensation of the reality of that world must be accompanied by the sensation of the unreality of this one. At the same time the difference between real and unreal cannot exist there, just as the difference between subjective and objective cannot exist.
10. That world and our world are not two different worlds. The world is one. That which we call our world is merely our incorrect perception of the world: the world seen by us through a narrow slit. That world begins to be sensed by us as the wondrous, i.e., as something opposite to the reality of this world, and at the same time this, our earthly world, begins to seem unreal. The sense of the wondrous is the key to that world.
11. But everything that can be said about it will not define our relation to that world until we come to understand that even comprehending it we will not be able to grasp it as a whole, i.e., in all its variety of relations, but can think of it only in this or that aspect.
12. Everything that is said about the world of causes refers also to the All. But between our world and the All there may be many transitions.



Gerald Janacek, Zaum: The Transrational Poetry of Russian Futurism

The presumption, however, remains that eventually the mysterious ways he refers to will be understood and systematized. His works and theories are experimental efforts in that direction. Any mysteries or uncertainties are temporary, and the poet-seer's capacity to intuit the shape of this new language is the beginning of a process that will eventually lead to perfect clarity. Thus, Khlebnikov did not intend his zaum to be, or at least to remain, indefinite. Many other scholars of Khlebnikov have come to the same conclusion (Gofman 1935; Markov 1962:7, 150, 1968:302-03; Schnitzer 1967:22; Brik 1975:229; Kostetsky 1975; Weststeijn 1979:408-09; Baran 1981, 1985; Ziegler 1984:361; Oraic 1985, 1989; Grigorev 1986:241; Mandelker 1986; Lunqvist 1987; Solivetti 1988, 1991; Milner-Gulland 1989:140; Douglas 1987:166 ff.; Lauhus 1990; Duganov 1990:112 ff.; Imposti, Lanne, Tolic 1991, et al.). While using the same term (*zaumny yazyk*) as Kruchonykh, Khlebnikov meant something different by it, or at any rate had different goals for it. The general goals of his work in other areas as well, e.g., his lifelong attempts to discover the mathematical laws of world history, demonstrate his need to find logic, order, and determinacy in the world, rather than a need to escape from such bounds. True, he too was dissatisfied with the limits of standard language and mundane thinking and wanted to expand their territory, but to do so he simply created a more capacious system, rather than arguing for at least the occasional need to escape from such systems. Most contemporaries did not make any such fine distinctions at all; and nearly all later scholars, if they separated Khlebnikov from Kruchonykh, did so on the basis of the fact that Khlebnikov, in his favor, took a sensible approach to zaum, while Kruchonykh went off the deep end. For example, Grigorev, in discussing Khlebnikov's last unpublished dialogue, notes that for Khlebnikov "we all must become, so to say, zaumtsy, that is proponents of common sense" and that "in the triumph of the idea of such a transrational-rational language Khlebnikov made an invaluable contribution" (1991:18). Yet this divergence of theoretical orientation with Kruchonykh is not necessarily immediately obvious in their poetic practice.

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06.16.2016

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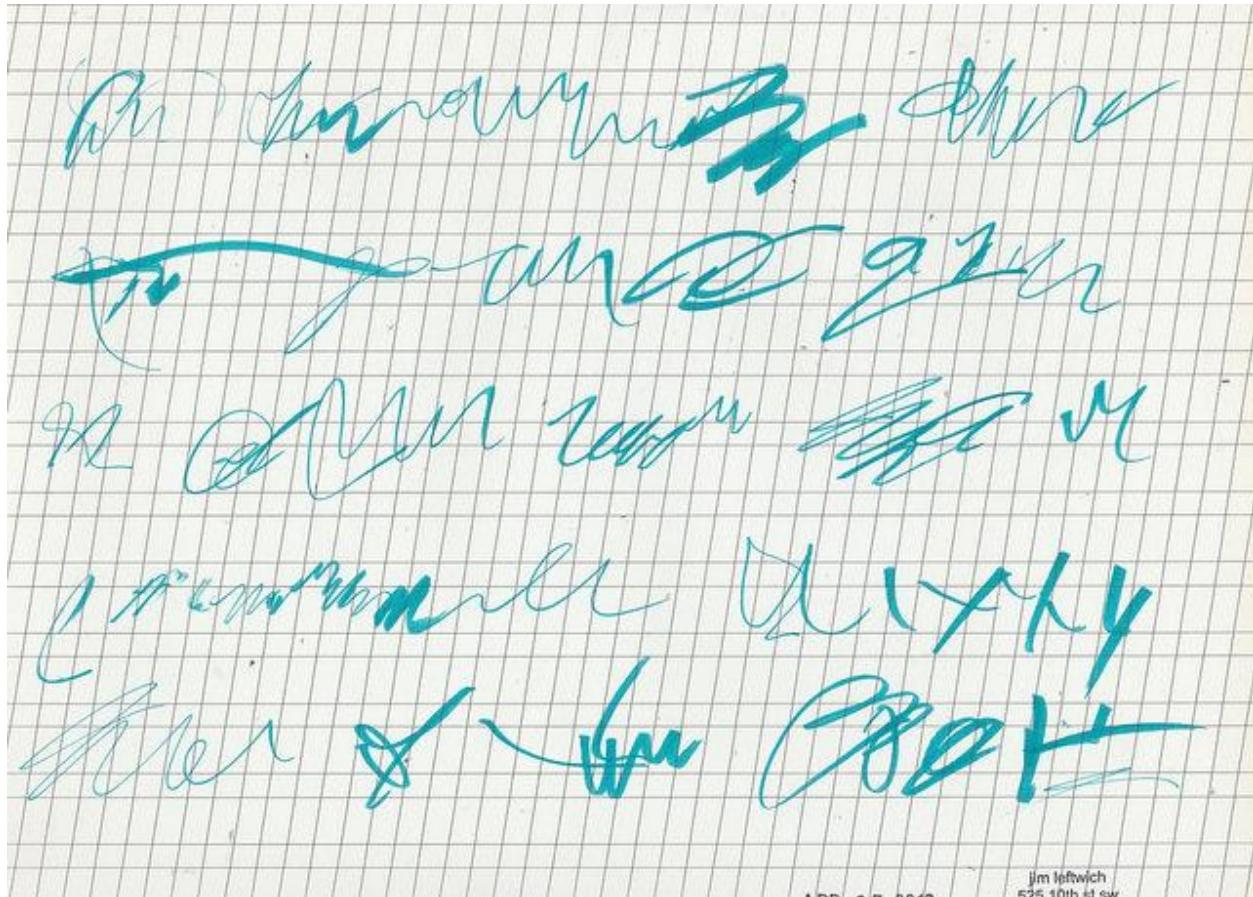
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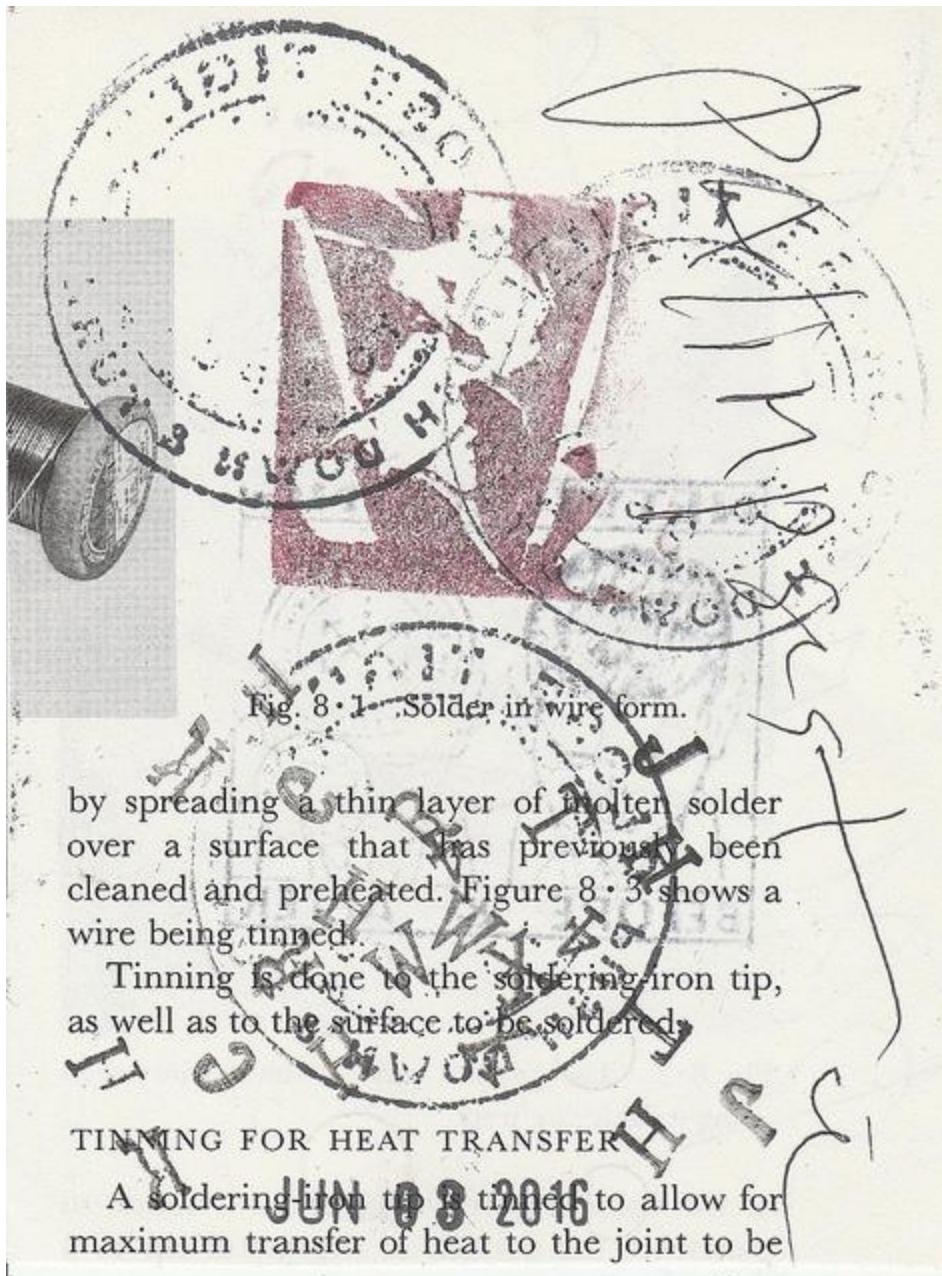


Fig. 8.1 Solder in wire form.

by spreading a thin layer of molten solder over a surface that has previously been cleaned and preheated. Figure 8.3 shows a wire being tinned.

Tinning is done to the soldering-iron tip, as well as to the surface to be soldered.

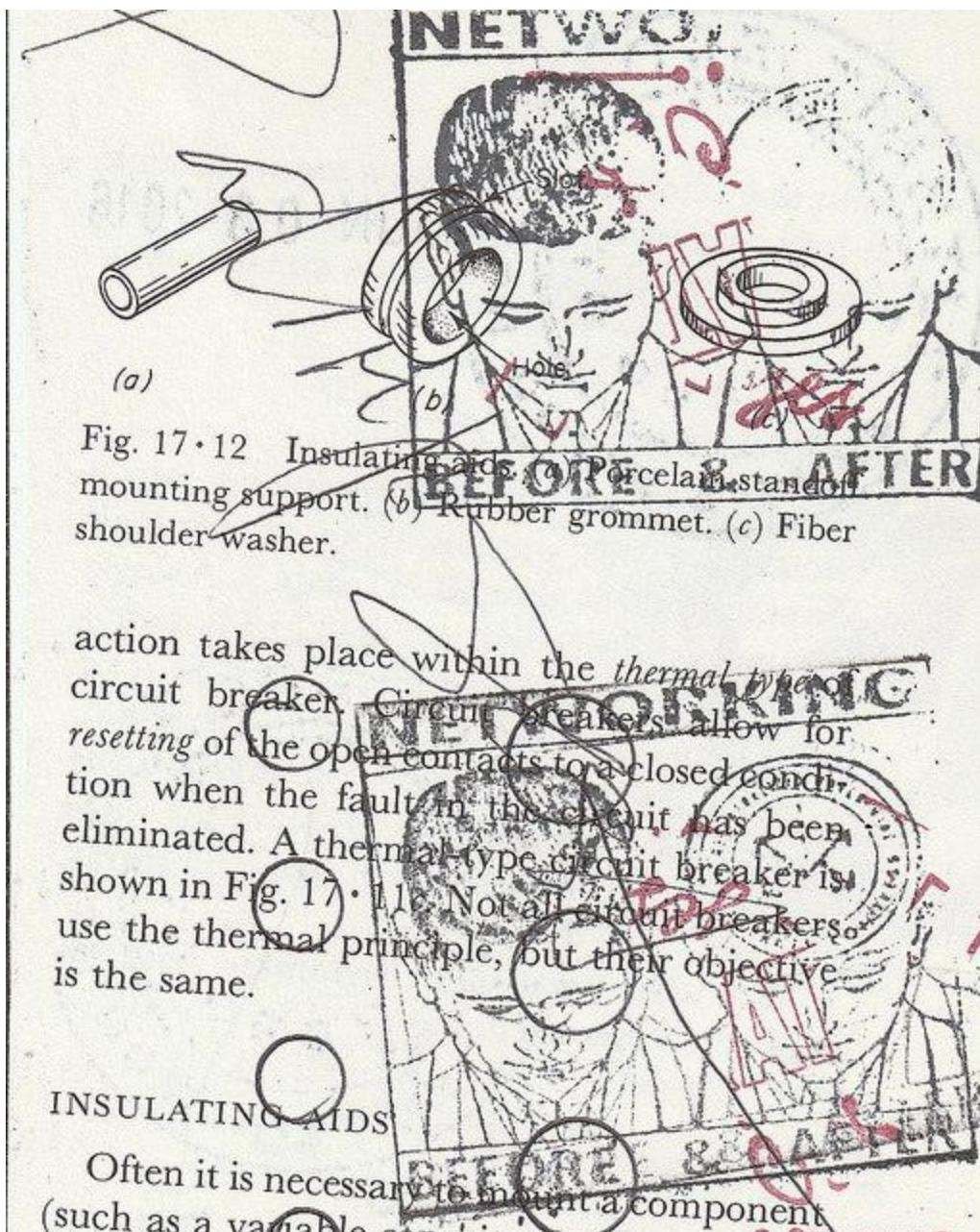
TINNING FOR HEAT TRANSFER

A soldering-iron tip is tinned to allow for maximum transfer of heat to the joint to be



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action takes place within the *thermal type* circuit breaker. Circuit breakers allow for resetting of the open contacts to a closed condition when the fault in the circuit has been eliminated. A thermal-type circuit breaker is shown in Fig. 17-11. Not all circuit breakers use the thermal principle, but their objective is the same.



A large, expressive, handwritten signature in black ink. The letters are fluid and interconnected, appearing to read "Jim Leftwich". Below the signature is a simple, wavy horizontal line.

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Warden

dark-field illumination

dark-field illumination \därk-fēld' i-lü-mə-nā'shən
PHYSICS. A method of illuminating a microscope in such a way that no light passes through the lens other than the light that has been scattered by the object itself.

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PHYSICS
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cooler gases appear

Scientists use a diagram to show the composition of the stars.

dark nebula \därk' nü'bələ
ASTRONOMY. A mass of gas and dust so isolated that it can be detected only by its absorption of light from other bright stars.

dark star \därk 'stăr\ ASTRONOMY. A star so faint; also, a star that has been eclipsed.

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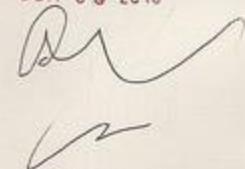
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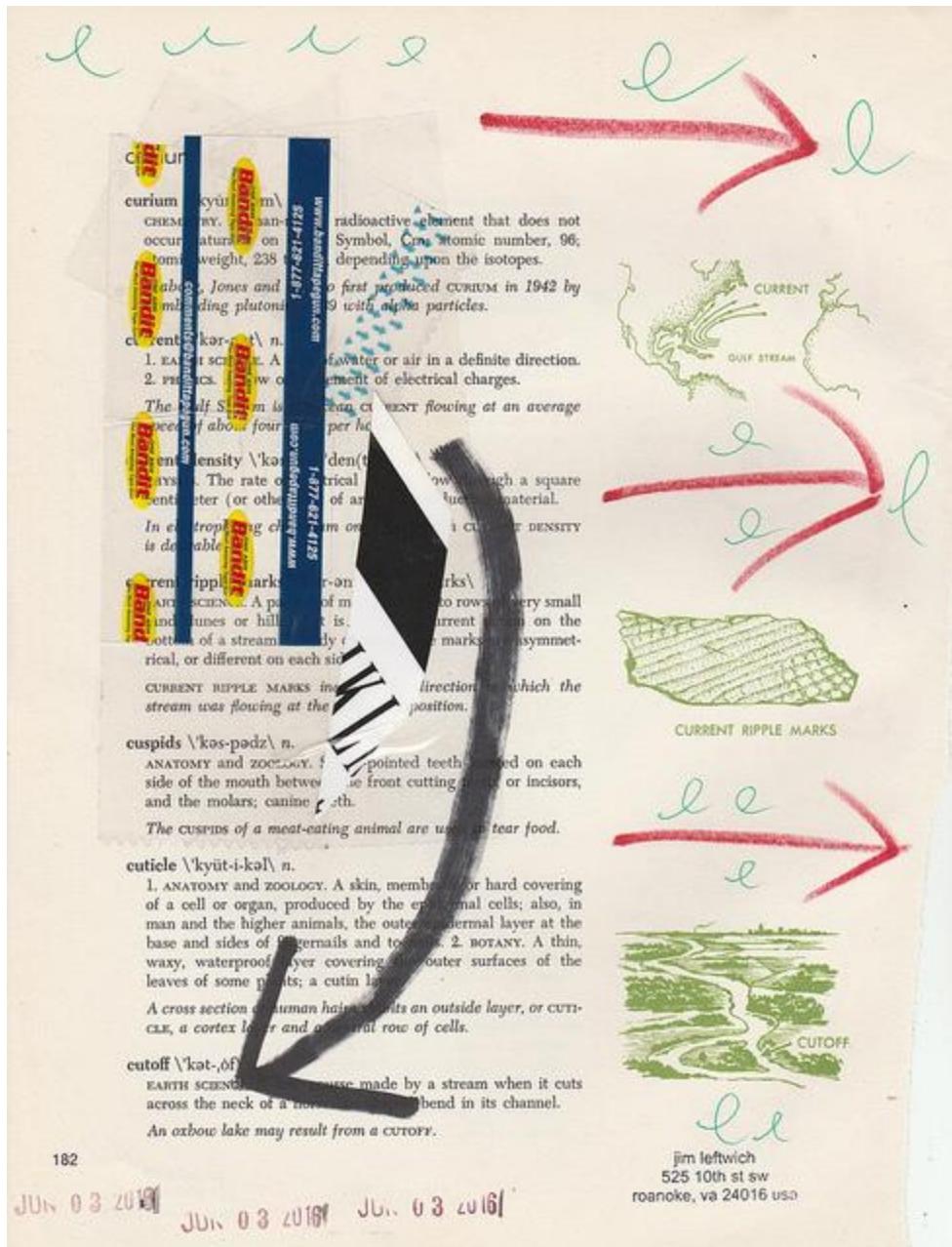
DARK-FIELD ILLUMINATION

JUN 03 2016



DARK NEBULA

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roanoke, va 24016 usa



The switch is not illustrated in Fig. 20.7. Output is obtained from the potentiometer through its wiper terminal. The wiper is represented by the arrow in the center of R_1 in Fig. 20.7. The purpose of the potentiometer is to regulate the amount of voltage input to the amplifier. That is why it is called a volume control.

The true input circuit of the amplifier is composed of capacitor C_1 and resistor R_2 . Voltages developed across resistor R_2 also appear across the input to the triode V_1 . The vacuum tube triode serves as a valve to con-

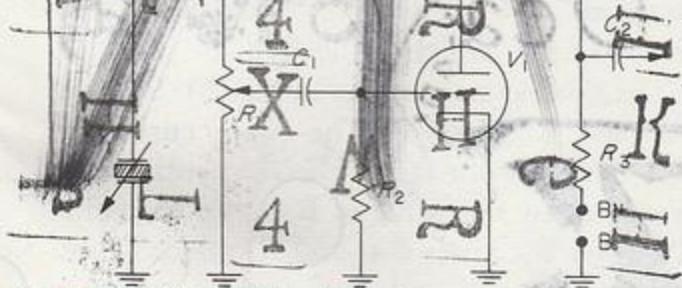


Fig. 20.7 Schematic diagram of a first audio frequency amplifier stage.

a quick method of connecting a wire into a circuit for test purposes.

SUMMARY

Hardware as used in electronics work refers to parts other than resistors, capacitors, inductors, vacuum tubes, semiconductors, or batteries. Some of the hardware is designed primarily for physical support, while other units of hardware provide an electrical support to the circuits.

The following jobs will serve to better acquaint students with a variety of hardware units.

Job 17-1 How to Make Use of Catalogs to Identify Hardware

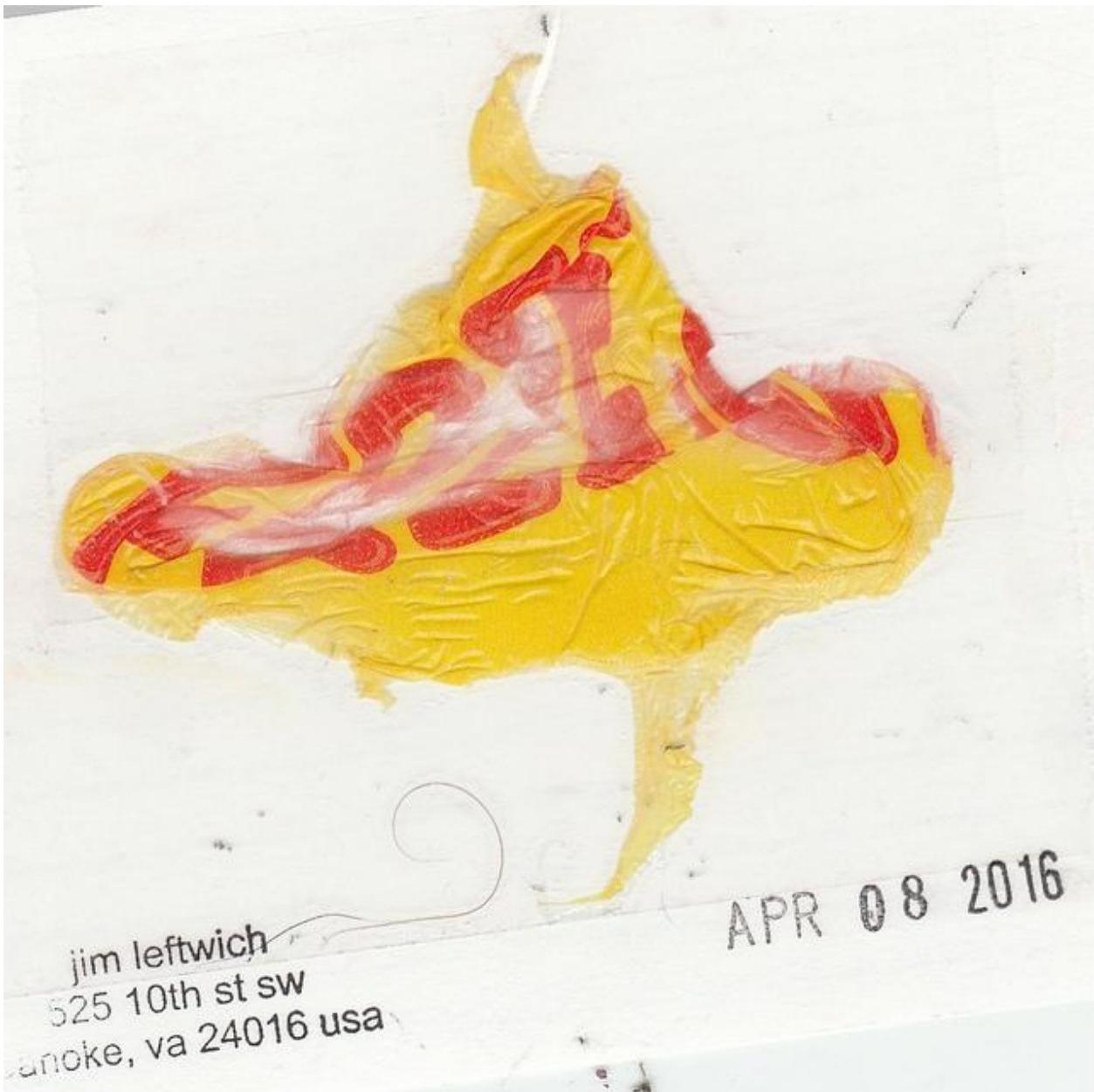
Job 17-2 How to Identify Switches

USES

6. Repeat steps 3 to 5 for each unit of hardware illustrated in this chapter.

found some that are designed for high currents. These handle the heavy currents for power applications. Heavy-duty transistors are known as *power transistors*. The currents involved generate a great deal of heat within the transistor. This heat





of the works of the members of the Académie Royale de Peinture et de Sculpture, and the salon derived its name from the fact that the exhibition was hung in the Salon d'Apollon of the Louvre Palace in Paris. After 1737 the Salon became an annual rather than a triennial event, and in 1748 the jury system of selection was introduced. During the French Revolution the Salon was opened for the first time to all French artists, though the academicians continued to control most of the exhibitions held in the 19th century. With the formation in 1881 of the Société des Artistes Français to take over the responsibility of holding the Salon, and with the growing importance of independent exhibitions of the works of avant-garde artists, the Salon gradually lost its influence and prestige.

Salon d'Automne (French: Autumn Salon), exhibition of the works of young artists held every fall in Paris since 1903. The group was established when modern artists who were not accepted by the conservative, officially selected Société Nationale des Beaux-Arts decided to form their own organization with the aim of welcoming any artist who wished to join, electing a jury for exhibitions by drawing straws from the new group's membership, and giving the decorative arts the same respect accorded to the fine arts. The first Salon d'Automne was held on Oct. 31, 1903, at the Petit Palais. During its early years, the Salons exhibited the works of Henri Matisse, Dufy, Georges Braque, Georges Rouault, Jacques Villon, and several Impressionists. Exhibitions were still being held in the 1970s.

Salon-de-Provence, town, Bouches-du-Rhône département, Provence-Alpes-Côte-d'Azur region, southeastern France, northwest of Marseille. Founded in prehistoric times as the oppidum (fortified town) of Le Saoujet on a hill in the Verdon Guech, Salon achieved importance in the Middle Ages as a centre of the olive oil trade. It was the home of the 16th-century astrologer Nostradamus, whose house is preserved and whose tomb is in the 14th-century Collégiale Saint-Laurent. Other monuments are the fortified Château de l'Empéri (12th–13th centuries), a former residence of the archbishops of Arles; the 12th-century Romanesque church of Saint-Michel; and the 1630 clock tower. Olive oil products are more important. Salon has been the site of the French Air Force Academy since 1916 and of a very important air base (rap, 4802) 31,185.

Salon des Indépendants, annual exhibition of the Société des Artistes Indépendants, held in Paris since 1884. In the course of revolutionary developments in painting in France in the second half of the 19th century, both artists and the public became increasingly unhappy with the rigid and exclusive policies of the official Salon, an exhibition held sporadically between 1667 and 1732 and annually thereafter by the Académie, which had maintained almost total control over the teaching and exhibition of art since around 1661. In 1863 the Salon des Réfugiés was held for innovative artists whose works had been rejected by the official Salon. In 1880 the Salon rejected the work of many Impressionist and Postimpressionist painters; consequently, in 1883 the Impressionists organized a second Salon des Réfugiés. By 1884 the Société des Artistes Indépendants had been founded, to hold unjuried exhibitions, which would accept the work of any artist who wished to participate. The group's first show, held in the pavilion of the city of Paris, included paintings by Odilon Redon, Henri-Edmond Cross, Paul Signac, Paul Cézanne, Paul Gauguin, Henri

Georges Seurat, whose "Une Baignade, Atteries" ("Bather"; 1883–84; National Gallery, London) had been refused by the official Salon that same year. By 1905 Henri Rousseau, Pierre Bonnard, Henri Matisse, and Georges Braque had all been seen at this annual show. The Salon des Indépendants (held since 1905 at the Grand Palais in Paris) has about 2,000 members, many of whom have received international acclaim for their role in avant-garde art movements. The Salon des Indépendants now only offers temporary outlets for new art in Paris, along with the Salons d'Automne, the Salons de Mai, Salons de la Jeune Peinture, and the Salons des Réalités Nouvelles, among others.

Salon des Refusés (French: Refused), the Rejected, an exhibition held in 1863 in Paris by a group of artists led by those for the entry of the official Salon. Among the exhibitors were Paul Cézanne, Camille Pissarro, Armand Guillaumin, Johann Barthold Kühn, Henri Fantin-Latour, Charles Whistler, and Edouard Manet, who exhibited his "monumental painting "Le Déjeuner sur l'herbe," officially regarded as a scandalous affront to taste.

Salonga National Park, forest reserve in Zaire, Africa, covering 13,900 sq mi (36,000 sq km) and located midway between Kinshasa, the national capital, and Kisangani, 720 mi (1,160 km) to the northeast. The administrative headquarters at Minkoto (Equateur Province) on the Lualaba River, southeast of Mbamuka, is accessible only by boat from the Congo (Zaire) River. The park was established in 1970 and has two separate sections, one north and one south of Minkoto; dense evergreen forest provides habitats for parrots, elephants, antelope, and a variety of monkeys and apes, including pygmy chimpanzees unique to this part of the world. Park visitors observe the animals from motorized river boats and hunting is prohibited.

Salop (English): Shropshire.
Salor rug, floor covering, handmade wool Salor Tufters of the Turkmen SSR. M



Salor rug or joyal, or day rug, from Russian Turkistan, 19th century. In the Louise W. Mackie Collection

Collection of Louise W. Mackie; photograph, Otto E. Nelson—EB Inc.

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embroidered are recognized as jowals, the faces of large storage bags. The gal, or specific tribal motif, is an octagon surrounded and lined with little triangular projections, presumably vestiges of a knotted outline as seen in Holbein rugs and rugs depicted in Timurid Persian miniature paintings. The secondary motifs that appear between the guls are usually groups of squares in a diagonal format, each containing a star. A variety of madder reds are used in these motifs, and often red or pink silk is employed freely in the guls.

Rug size and sometimes seen, perhaps somewhat later in date, and in these the guls are apt to have more of a purplish cast. White guls have been found among these 20th-century rugs. Salar rugs are all wool or goat hair, in Senna (Sehna) knotting. The jowals in particular are excellently woven, with short pile as in the Tekke carpets.

Saloth Sar, also spelled SALOT SAR (Cambodian leader); see Pol Pot.

salp, any small, pelagic, gelatinous invertebrate of the families Salpidae and Dolioleidae (class Thaliacea, subphylum Urochordata). Found in warm seas, salps are common in the Southern Hemisphere. They have transparent barrel-shaped bodies that are girdled by muscle bands and open at each end. They are filter feeders that consume microscopic planktonic plants and animals. The life cycle of salps is complex, with alternating sexual and asexual phases. In the latter phase, long chains of individuals are formed. Many salt

Consult
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INDEX
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Salpausselkä ridges, three parallel ridge traversing the breadth of southern Finland from Hägö (Hanko), at the mouth of the Gulf of Finland in the west, to Joensuu, on Lake Pyhäselkä, near the Soviet border in the east. The significance and origin of the Salpausselkä ridges has been a subject of much controversy. The ridges are acute (needle-shaped) in form and sometimes more than 2 kilometres (as much as 1.5 miles) wide and 100 metres (320 feet) high.

The ridges form two distinct arcs termed Salpausselkä I and II. In some regions a third arc, Salpausselkä III, is recognized, although this has a more restricted distribution. Salpausselkä ridges are characteristically narrow with a flat plateau. They consist of glacial till and material carried in streams that probably flowed through the ice.

Some authorities believe that the ridges were built up outside the ice margin at time of retreats of the glacial ice. The form and nature of the features were modified by the action of waves; the accounts for the flat tops of the ridges.

The Salpausselkä ridges thus provide information about the complex changes in sea level that occurred simultaneously with the process of glaciation. The Salpausselkä ridges also serve to provide evidence about varve chronology, the measurement and counting of thin, annual layers of silt and clays deposited in glacially influenced basins.

salsify, also called OYSTER PLANT, or VEGETABLE OYSTER (*Cicerbita porrifolius*), biennial herb of the family Asteraceae, native to the Mediterranean region. The thick white taproot is cooked as a vegetable and has a flavor similar to that of oysters.

Salsify has purple flowers and narrow, often keeled leaves whose bases usually clasp the stem. Goatbeard, or meadow salsify (*T. pratensis*), is a weedy European species, naturalized in North America, that has a large yellow

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ropeanized communities in Canada. Most are farmers or labourers.

Salite, a silicate mineral intermediate in composition between diopside (q.v.) and tremolite.

Salitis, also spelled **SALITIS**, also called **SHATIS**, the first Hyksos king of Egypt and founder of the 15th dynasty.

The Hyksos were Middle Bronze Age Palestinian invaders who infiltrated Egypt gradually and seized the kingdom. Tradition says that Salitis overran all of Egypt but its actual rule probably did not extend beyond Middle Egypt, while the rest of Egypt remained his vassals. His seals probably reached as far as the south, through trade. Salitis and according to tradition, was the Hyksos leader who fortified Avaris in the northeastern Delta, making it the chief Hyksos garrison in Egypt.

Saliva, a thick, colourless, opaque fluid that is constantly present in the mouth of humans and other vertebrates. It is composed of water, mucus, proteins, mineral salts, and the digestive enzyme amylase. As it circulates in the mouth cavity it picks up food debris, bacterial cells, and worn blood cells. One to two litres of saliva are excreted daily into the human mouth. There are major pairs of salivary glands (q.v.) and many smaller glands scattered in the surface tissue of the cheeks, lips, tongue, and palate controlling the total amount of saliva. Small amounts of saliva are continually being secreted into the mouth, but the presence of food, or even the mere smell or thought of it, will rapidly increase saliva flow.

The functions of saliva are numerous. Primarily, it lubricates and moistens the inside of the mouth to help with speech and to change food into a liquid or semisolid mass that can be tasted and swallowed more easily. Saliva helps in controlling the body's water balance, if water is lacking, the salivary glands become dehydrated, leaving the mouth dry, which causes a sensation of thirst and stimulates the need to drink. Saliva removes tooth decay and infection by removing food debris, dead cells, bacteria, and white blood cells. It also contains small amounts of the digestive enzyme amylase, which chemically breaks down carbohydrates into simpler compounds.

Salivary gland, any of the organs that secrete saliva, a substance that moistens and softens food and also contains the digestive enzyme amylase. See *the oral cavity of vertebrates*.

Salivary glands may be predominantly serous, mucous, or mixed in secretion. Mucous is a thick, clear, non-explosive slimy substance. Serous secretion is a thin, dry, watery fluid containing various substances, such as enzymes that digest food, antibodies, and hormones. Salivary glands are located in the floor of the mouth, in front of the tongue, and in the roof of the mouth, just behind the upper teeth. They secrete saliva into the mouth cavity through ducts. Saliva contains amylase, which breaks down carbohydrates into simpler compounds.

Salivary system is regulated by endocrinological, nervous, and muscular systems. Salivation is stimulated by taste, touch, temperature, and emotional factors. Salivation is inhibited by drugs, alcohol, and tobacco.

be increased by the presence, thought, or smell of food and also by thermal stimulation.

In addition to numerous small glands in the tongue, palate, lips, and cheeks, human beings have three pairs of major salivary glands that open into the mouth through well-developed ducts. The parotid salivary glands, the largest of the three, are located between the ear and the lower branch of the mandible (jaw). Each is enclosed in a tissue capsule and contains a network of tissue and vessels that secrete aqueous fluids. Each gland's major duct (Stensen's duct) opens in the rear of the mouth cavity just past the second upper molar. The second pair, the submaxillary glands, are located below the side of the lower jawbone. The product of each (Wharton's duct) connects to the floor of the mouth at the junction where the front of the tongue meets the mouth's floor. A capsule of tissue also surrounds each of these glands, which give off mixed secretions mostly serous in nature. The third pair, sublingual glands, are situated beneath the mucous membrane of the floor of the mouth near the chin region. They are not covered by a capsule and are therefore more diffused than the glands in the surrounding tissue. They have numerous ducts. Rivinus' duct connects to the junction of the tongue and mouth's floor; several unite to form Bartholin's duct, which empties into or near the submaxillary duct. These glands secrete a mixed fluid that stains their ducts also saliva.

Salix, genus of shrubs and trees known collectively as the common name willow (q.v.).

Salmejog Edward (b. Oct. 28, 1911, New York City), U.S. physician and medical researcher who developed a vaccine for poliomyelitis.

Salmejog received his M.D. in 1932 from New York University College of Medicine, where he worked with Thomas Francis, Jr., who was conducting killed-virus immunology studies at the National Research Council fellow. Salmejog joined Francis in 1942 at the University of Michigan School of Public Health and became part of a group that was working to develop an immunization against influenza.

In 1947, Salmejog became associate professor of bacteriology and head of the Virus Research Laboratory of the University of Pittsburgh School of Medicine, where he began research on poliomyelitis. Working with scientists from other universities in a program to classify the various strains of polio virus, Salmejog corroborated other studies indicating three separate strains. He then demonstrated that killed virus of each of the three, though incapable of producing disease, could produce antibody formation in monkeys. In 1950, he conducted field trials on children who had recovered from polio, and then on subjects who had not had polio, both tests were successful. His findings were published the following year in the *Journal of the American Medical Association*. In 1951, a large-scale trial was conducted by Francis and the vaccine, injected by needle, was found to reduce the incidence of polio. On April 12, 1955, the vaccine was released for use in the United States.

In 1957, Salmejog was named professor of experimental medicine at Pittsburgh, and in 1963 he became dean and director of the Institute for Biological Studies in San Diego, California, later called the Salk Institute; he was named fellow and founding director of the institute in 1975. Among many other honours, Salmejog was awarded the Presidential Medal of Freedom in 1977.

Salkey, (Felix) Andrew (Alexander) (b. Jan. 30, 1928, Colon, Panama), Caribbean author.

Raised and educated in Jamaica, Salkey went to the University of London in 1952 and became part of the London community emerging from the "new left" writers. "Jamaica Sym-

phony" (later *Jamaica*, 1973), received the Thomas Helmshore poetry prize in 1955. Salke became a free-lance writer and journalist, regularly contributing to the British Broadcasting Company as a radio interviewer, critic, an author of radio plays and features.

His first novel, *A Quality of Violence* (1959) is set in a remote area of Jamaica around 1900, when a prolonged drought leads Christians to abandon the older, "darker" way of life and *obeah*. The novel is narrated by the distinctive island patois, rich with Creole rhythms. His books for children include *Hercule* (1964) and *Riot* (1967) dealing mainly with events in Jamaica. In addition to his own writing, Salkey has edited such volumes as *West Indian Stories* (1950), *Caribbean Prose* (1967), *Caribbean Folk Tales and Legends* (1973), and *Writing in Cuba since the Revolution* (1975).

Sallarín boy (ST): see Mosalférid dynasty.

Salle, Marie (b. 1707–d. July 27, 1756 Paris), innovative French dancer and choreographer who performed expressive dramatic dances during a period when displays of technical virtuosity were more popular. The fir-



Marie Salle in Terpsichore, engraving after Nicolas Larcher.

women to choreograph the ballets in which she appeared, she anticipated the late 18th-century reforms of Jean-Georges Noverre by integrating the music, costumes, and dance styles of her ballets with their themes.

After childhood appearances in England, Salle studied with Frasnoise Prévost, who sponsored her Paris Opéra debut in 1721. As early as 1729, she and her partner danced without the masks traditionally used by dancers and only formally abolished in about 1770 to permit interplay of facial expression when they appeared together in the pas de deux *Les Carmes* (also known as *Carmes*). A rival of Marie Camargo, who also danced at the Paris Opéra, Salle achieved her greatest success in London, where, in 1734, she created the solo *Les Carmes* (also known as a ballet, *Bacchus and Ariane*), which revealed her power as a tragic actress. For the role of Venus in the legendary *Pomone* (also first performed in London, 1734), she discarded the ornate, restrictive costume typical of 18th-century ballet for a Greek-style muslin dress and loose, unornamented hair. The following year she danced in many of Handel's operas. Returning to Paris during Camargo's temporary retirement, she attained great distinction in 1737 as Hébé in *Osiris et Proserpine*. In 1740 she retired from the Opéra but intermittently appeared at French court performances until 1752. She was admired by Voltaire, Garrick, and Noverre and is remembered for her creativity and intelligence as well as for her grace and expressiveness.

Salle, René-Robert Cavalier, sieur de La (French explorer): see La Salle, René-Robert Cavalier, sieur de.

Sallisaw, city, seat (1907) of Sequoyah County, eastern Oklahoma, U.S., just north

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06.18.2016

|||||

maybe it was "toward pansemia..."

billybobbeamer@aol.com

May 4

to me

<http://www.coasttocoastam.com/article/new-viking-rune-translation-may-change-history/>

Jim Leftwich <jimleftwich@gmail.com>

May 4

to Bill

this is very interesting

<https://www.sciencedaily.com/releases/2016/05/160502111312.htm>

"Holmberg's study is based on social semiotics, a theory about how language is a potential for realizing meaning in different types of texts and contexts.

"Without a modern text theory, it would not have been possible to explore which meanings are the most important for runestones."

"For over a century, the traditional interpretation has contributed to our understanding of the Viking Age. With the new interpretation, the Rök Runestone does not carry a message of honour and vengeance. Instead the message concerns how the technology of writing gives us an opportunity to commemorate those who have passed away."

On Wed, May 4, 2016 at 12:07 PM, <billybobbeamer@aol.com> wrote:

>

> <http://www.coasttocoastam.com/article/new-viking-rune-translation-may-change-history/>

billybobbeamer@aol.com

May 5

to me

makes one wonder...

about the whole business...

that is quite a leap in interpretation, so

why can't it be asemic?

why then can't asemic, repetitive as i do it, say, be some day found with various "correct" meanings, each an announced advancement over the last.

anyway, all of it is interesting...&
[not] meaning to draw all back to myself [pun intended],
i can't help it
indeed, this stuff resonates like: connection?-hell yeah!
thanks

Jim Leftwich <jimleftwich@gmail.com>

May 5

to Bill

the asemic can never be found to have any meanings, correct or otherwise.
not until we all agree to change the meaning of the prefix "a-".
which, in the specific construction a-semic is a-6, "not" or "without".

a-1

Word Origin

1.

a reduced form of the Old English preposition on, meaning "on," "in," "into," "to," "toward," preserved before a noun in a prepositional phrase, forming a predicate adjective or an adverbial element (afoot; abed; ashore; aside; away), or before an adjective (afar; aloud; alow), as a moribund prefix with a verb (acknowledge), and in archaic and dialectal use before a present participle in -ing (set the bells aringing); and added to a verb stem with the force of a present participle (ablaze; agape; aglow; astride; and originally, awry).

Origin of a-1

late Old English

Middle English, late Old English; cf. a2, nowadays

a-2

1.

a reduced form of the Old English preposition of: akin; afresh; anew.

Origin

Middle English; see a3

a-3

1.

an old point-action prefix, not referring to an act as a whole, but only to the beginning or end:
She arose(rose up). They abided by their beliefs(remained faithful to the end).

OriginExpand

Middle English; Old English a- (unstressed), æ-, ā-, ō- (stressed; see abb,woof1, oakum), rarely
or- (see ordeal) ≪ Germanic *uz- < unstressed Indo-European *uss- < *ud-s, akin to out; in
some cases confused with a-4,as in abridge

a-4

1.

variant of ab- before p and v: aperient; avert.

OriginExpand

Middle English < Latin ā-, a- (variant of ab- ab-); in some words < French a- < Latin ab-, as in
abridge

a-5

1.

variant of ad-, used: (1) before sc, sp, st (ascend) and (2) in words of French derivation (often
with the sense of increase, addition):

amass.

OriginExpand

Middle English, in some words < Middle French a- < Latin ad- prefix or adpreposition (see ad-),
as in abut; in others < Latin a- (variant of ad- ad-),as in ascend

a-6

1.

variant of an-1.before a consonant, meaning "not," "without":
amoral; atonal; achromatic.

the definition of "asemic" was precise 20 years ago.

now, if we read the facebook asemic list, for example, we find that the prefix "a-"
has come to mean "poly-". this didn't happen because of any research or
exploration. it happened because some folks wanted to use the term to refer
to various types of polysemous, ambiguous, difficult, complex, found etc works.
writing that is hard to read is not asemic, it's just hard to read. writing that hasn't
been deciphered isn't asemic, it just hasn't been deciphered. drawing that looks
like writing isn't asemic writing, it's drawing.

the definition of the word "asemic" has gone through several visions and
revisions over the last 20 years.

this is one of the first things i ever wrote about asemic writing, in a letter to Tim Gaze in 1997 (i have seen it quoted more than once without the essential final sentence):

A seme is a unit of meaning, or the smallest unit of meaning (also known as a sememe, analogous with phoneme). An asemic text, then, might be involved with units of language for reasons other than that of producing meaning. As such, the asemic text would seem to be an ideal, an impossibility, but possibly worth pursuing for just that reason.

http://www.muse-apprentice-guild.com/mag_special_edition/jim_leftwich/asemic-writing.html

so, when i say now that there is no such thing as asemic writing, i am saying the same thing i have been saying all along. it is an aspirational practice, an unattainable ideal. the idea that anyone anywhere is actually doing it, or has ever done it, is absurd. it is not something that human beings can do, and it is not something that human beings are able to experience. it is desirable, by which i mean we are capable of desiring it. but we are not capable of having it. asemic writing is the writing of Tantalus, not of Sisyphus. most of what i have seen recently under the heading of asemic writing is the writing of Narcissus, which is indeed everywhere, all the time.

i continue to make quasi-calligraphic marks as a part of my ongoing research and training. it exercises a certain part of the brain, where writing against itself becomes thinking against itself.

to be honest, i am really just completely sick of the term. it has become just another vague, mystical, new age notion. it can mean anything to anyone, depending upon what personal use they might have for it at any given time. it's worse than the word "surreal", which also means everything and nothing.

some of what you do is writing, like the tiny writing, exhibited with magnifying glasses. some of what you do is drawing. there are hundreds of examples at my flickr site. all handwriting can be seen as a kind of drawing. to write a capital "A" is to draw a capital "A". when we draw the letters of the alphabet in clusters and sequences we call that writing. some handwriting is hard to read, some is illegible, and some is intentionally polysemous, but none can ever be asemic. we don't gain anything by calling a writing asemic, when we already have adequate words to describe and define that writing. it actually diminishes the practice to force it to fit under the umbrella of an inappropriate term.

billybobbeamer@aol.com

May 5

to me

i understand yr aspirational unattainable ideal definition...kind of like infinity, tho that cld be a lengthy discussion. and i also get yr simultaneous trashing of the now over-blown, to the point of

a need to i say shred and dissolve the term; the term [geich!]has become a part of the overblown obscene culture, which is a big part of the problem.... next they will speak of asemic writing on "entertainment tonite " or some such...

but a little history: my intention from the first, & lets say "for certain," in the 2004 exhibit, and ongoing, was to be about--in & around--if not "of," asemic writing, in my creative activity....anti-[if you will]language/music/poetry/yet pro-meditation in all; also a needed send off for me and others of post mod[tho many viewers were perplexed, some admitted to me that it made them "really think." others have written me that the works as viewed produce a meditative state .i am satisfied that the show generated much discussion in the academic community--radford, tech, and among local artists, and poets...mostly, thru the years, my main supporters--speaking now in a whole different viewing frame--have been poets. i include you here. ...a bit off subject but this and other memories come back to me periodically--this one, synchronistically, this morning, out of a dream to wake state...the support of poets-- mostly-- has been great. understanders of my visual poetry/drawing, e x ex writing...

asemic writing as tim gaze described it was the closest conceptual/operational definition that i cld find or understand in regard to my messages and word dust.... just for fun, i call the lines signs, because, as proc3ess, they continue to point --and to help relax mind and body if used as recommended...so a point to to... the spaces are symbols--not as specific as the old characters i used to create but shapes that can resemble any thing...do you remember the essay i wrote regarding 3 levels of viewing word dusts? honestly, i tend to emphasize viewing and not reading, at least not initially.

my works are not really anti market, but avoidance is generally good...avoid a bad illusion it is work--for collectors, specific ones only. like wes mills..they are artists/collectors of art. my doctor said "messages" looked like the "equivalent of speaking in tongues.." he was thinking language... regarding what i do, then, in terms of both intention & process, when i expand on the doctor's definitions...[and i don't have the energy to go into all this right now; i'm sure we've discussed it...] and upon my understanding or self-agreed upon [i.e., outsider] definition of art per se--i can see how one could differentiate it from writing... or not. and of course there are numerous source materials, some with a wide divide others with a softer blending attitude cum definition
of art vs. writing...you are one of those main sources, of course.....

i don't know if i have shared this, but at 68 i don't mind admitting my ignorance-s...i didn't know of visual poetry, that i can remember,... until i met you in 2009. let's just say that my knowledge of fluxus, et. al. was quite minimal then, tho of course you have rapidly educated me and introduced me, and i can never repay you for all that you have done for me...hey! lets say that when i get millions, some will come your way...anyway, just thinking thru ..most of what i was looking at-minimalism, brodthaers, et al i can't remember all--i was thinking art. i had studied the philosophers, the primary ones.

the amount of material you have introduced me to, well...wow..anyway, getting away from an answer or response, if one was even needed. i will save yr email it can serve as a rather definitive well written statement. to enter history. write or be written

when i'm working, i don't really think this is drawing and that is writing.. i just amended a b[r]each photo that for me is about visual poetry, tho not asemia.

o, well, thanks for all...

sending more pics/ been an active-now a deadfeeling, dead day, again in an artaudian description. of a phys state---from which i can learn much, tho mainly i just say fuck it and try to disconnect...ergo, you receive my drawings-]smile../]

-----Original Message-----

From: Jim Leftwich <jimleftwich@gmail.com>
To: Bill Beamer <billybobbeamer@aol.com>

Jim Leftwich <jimleftwich@gmail.com>

May 5

to Bill

i understand your personal history in relation to the term and my only point in relation to you vis a vis asemic writing is that you don't need it. the idea doesn't add anything to your work. it doesn't even help as a term for contextualizing your work, given how hopelessly vague the term has become.

as for my part in the past year or so, i am not attempting to do anything like this: "and i also get yr simultaneous trashing of the now over-blown, to the point of a need to i say shred and dissolve the term". i am not attempting to trash, dissolve, or shred the term, i am attempting to rescue it from its current recontextualization by insisting on the definition we used 20 years ago, when the term was first introduced to a primarily English-language world of small press experimental poetry. i am insisting on a very narrow definition, which is precisely what some people have criticized and ridiculed me for doing.

there is no going back, i know that. i have felt a need during the last year or so to make a few simple, specific points, and i have done that, repeatedly (some would say excessively, ad absurdum -- i have been accused by people who should know better of doing all of this because i need the attention, which in fact i neither need nor want). i have said enough, i also know that. so, enough for now. here is an exchange i had with De Villo Sloan a couple of months ago:

March 16

3/16, 4:43pm

Jim Leftwich

i just now saw your post about the anti-asemics group. it's an utter absurdity and i love it just for that. is it moan lisa's group? i haven't been invited, and my guess is pete probably wasn't invited

either. i quit the aseptic group a week or so ago. some of the threads there remind me of the recent political debates with their passionate, arrogant ignorance. i've finally gotten tired of the whole game. fuck it, whoever wants it can have it.

3/16, 4:44pm

De Villo Sloan

Moan Lisa started it. I didn't mean to shoot my mouth off and get in it again. I like you and Pete a lot, so let's try not to let it get in the way.

3/16, 4:51pm

Jim Leftwich

nothing against you, you know that. i like interacting with you. i love your minxus/linux posts. thanks for alerting me to the existence of this anti-aseptics nonsense. moan lisa treats everything like a game. he's just stirring up shit for entertainment.

March 17

3/17, 6:05am

De Villo Sloan

Good we're friends. We should be. Yes, Moan is nowhere to be found now that he has opened the aseptic can of worms again. I do have to resolve how I use the term aseptic (or not) in the things I write. All that involves reviewing a lot of the info new to me (maybe in the summer) and revising positions in those early prefaces I did. So good. We'll carry on.

March 17

3/17, 11:36am

Jim Leftwich

yes, good. i like what you contribute to all of this, and i like how you contribute it.

Seen Mar 17

billybobbeamer@aol.com

May 5

to me

blue notes

-----Original Message-----

From: Jim Leftwich <jimleftwich@gmail.com>

To: Bill Beamer <billybobbeamer@aol.com>
Sent: Thu, May 5, 2016 4:02 pm
Subject: Re: maybe it was "toward pansemia..."

i understand your personal history in relation to the term and my only point in relation to you vis a vis asemic writing is that you don't need it. the idea doesn't add anything to your work. it doesn't even help as a term for contextualizing your work, given how hopelessly vague the term has become. yes. i fully agree. generally i stick to word dust only now, as i have followed the decline of the word....or sometimes i think, "dritings"...too, on computer pieces i might throw in an asemic, for old times sake or to confuse and thwart the issue...

as for my part in the past year or so, i am not attempting to do anything like this: "and i also get yr simultaneous trashing of the now over-blown, to the point of a need to i say shred and dissolve the term". i am not attempting to trash, dissolve, or shred the term, i am attempting to rescue it from its current recontextualization by insisting on the definition we used 20 years ago, when the term was first introduced to a primarily English-language world of small press experimental poetry. i am insisting on a very narrow definition, which is precisely what some people have criticized and ridiculed me for doing.

there is no going back, i know that. i have felt a need during the last year or so to make a few simple, specific points, and i have done that, repeatedly (some would say excessively, ad absurdum -- i have been accused by people who should know better of doing all of this because i need the attention, which in fact i neither need nor want). i have said enough, i also know that. so, enough for now. here is an exchange i had with De Villo Sloan a couple of months ago:

when i read below, "i am really just completely sick of the term" and "it's worse than the word "surreal", which also means everything and nothing" i took those as a trash... or in that direction. my apologies. i'm glad you are writing a meaningful, saving history.

|||||

(no subject)

Inbox
x

billybobbeamer@aol.com

Jun 15 (3 days ago)

to me

excellent book u posted...--what have read so far re ZA-um, and all the semantics, ETC.
thereof...

certainly resonates w/ me, brings back memories of earlier studies, too....

also --i'll use the word--like a salad--it"goes with" w/ what

i understand is the basic principle of the rule set of [quantum] physics[therefore PMR physical matter reality]: indeterminacy

[source: dr. thomas campbell, in discussion if his book trilogy, my big toe--theory of everything; his term. PMR...i had never heard it before him,

tho it might be a common physics term...other than apartment rooming w/ 3 physics doctoral students [one of whom was a jazz player] i didn't/don't really know ..
physics..

anyway, i really enjoy yr posts, when i get on there ...facebook, tha6 is...the little i do... i meant to tell u that the other nite...

fyi--worked w/ heath this pm--think we have a pretty good sound set up..tj has never written me back, and kyle-- i do not think-- will be able to play

i have also secured a mic for john, who can, if he wants, have special wef-fects--ad lib, i guess...
i will [hope i remember to] write him ...

i wrote way too much...has orry

Jim Leftwich <jimleftwich@gmail.com>

Jun 15 (3 days ago)

to Bill

i've been reading essays here and there for a long time, and i read Perloff's Futurist Moment, though it's mostly focused on the Italian version, which is very different. i've wanted to get my hands on Janacek's book ever since it was published, 20 years ago, but i've still yet to even see a physical copy. i'm about 120 pages into this pdf version. Segay and Nikonova were very heavily influenced by the zaumniks. i corresponded with them, collaborated with them, and published them -- and i've read a good bit about them too -- and even written about Nikonova a little (at her invitation). the practice of zaum is one of the primary sources for a lot of experimental writing in the 20th and 21st centuries. we are all very familiar with semantic zaum, for example, but almost no one ever mentions the Russian Futurists in relation to it. the notion of sdvig (dislocation, but also displacement, transition, break or cut) is key to understanding how zaum is created. words, phonemes, morphemes, and/or letters are placed where they do not belong in the construction of sentences, phrases, lines and words. Kruchonykh in particular was emphatic and precise about this. now, 100+ years later, we can use their theories and instructions as tools in a larger toolbox.

one thing i found very interesting was Klebnikov's use, in his prologue to Victory Over the Sun, of zaum language within his ostensibly explanatory text. we have largely forgotten or dismissed that valuable understanding: zaum was about changing the language, it was not about creating a new stylistic engagement with the already-existing language.

billybobbeamer@aol.com

Jun 15 (3 days ago)

to me

p.11..."...The poet does not decide to speak a "trans-sensible word"; usually the trans-sensibility conceals itself under the mask of some often-deceptive apparent content so that poets themselves have to admit that they do not understand the content of their own verses. (:16) "

for me and many, entranced writing or out of mind writhing. but what a a fickle muse...or more likely i am...

Jim Leftwich <jimleftwich@gmail.com>

Jun 15 (3 days ago)

to Bill

with Kruchonykh, it's no longer a matter of "understanding" the "content, it's a matter of understanding how this particular indeterminate writing is made, of knowing what the decisions are -- must be -- in order for exactly this kind of text to be made.

it is the construction of an alternative, oppositional system for the production of a certain kind of writing.

but even as he was articulating and practicing it, Kruchonykh resisted and sabotaged his own system.

Janacek reads Dyr bul shchyl like he's reading Keats, and the reading is as rich as a reading of Keats. this is an unveiling of zaum as a specific technique of poetical composition. later, he reads other of Kruchonykh's zaum poems as pursuing a more noisic aggregation of words and phonemes and letters and spaces.

a hundred years after the fact we are not likely to want to imitate the poems, but if we are interested in continuing the lineage of experimental poetry we will probably want to utilize at least some of the compositional processes, which means we will have to know what decisions were being made during the time spent writing.

billybobbeamer@aol.com

Jun 15 (3 days ago)

to me

jim--that is utterly fantastic!

about changing not amending, for sure
so...my shred, dissolve, and word dust are certainly in a degree of parallelism here.

billybobbeamer@aol.com

Jun 15 (3 days ago)

to me

not knowing anything really intelligent to say, i will add that i am continually amazed by yr. encyclopedic knowledge, often expressed as a former engagement with ...whatever the discussion is,... or with its authors...if that makes sense... anyway you inspire me to finish the book...good to be inspired!

-----Original Message-----

From: Jim Leftwich <jimleftwich@gmail.com>
To: Bill Beamer <billybobbeamer@aol.com>

Jim Leftwich <jimleftwich@gmail.com>

Jun 15 (3 days ago)

to Bill

thanks bill.

i often feel like an idiot lost in my own private freak show, but i really have spent a lot of my life reading and writing and thinking about poetry and related matters.

now, having said that, i think i know personally and interact with in one way or another hundreds of people who know a lot more about poems and poets than i do. i am not a scholar. i am much closer to an ole time religious fanatic, one who believes very strongly that The Poem is present as a causal agent in the tragically broken world.

Gerald Janecek
from Zaum: The Transrational Poetry of Russian Futurism

The largest category of agrammatical coinages are "pseudo-derivational," involving compounds employing "pseudo-affixes," that is, segments that, while not being true morphemes in Russian, are treated as if they were. An example is lobzebro, where Khlebnikov took the model serebro [silver] and apparently analyzed it into ser [gray] and a non-existing suffix that designates "an object or phenomenon characterized by the given action or feature" (Vroon:149). Then by

replacing ser with lobz- [lobza'=kiss] one creates a word meaning "something characterized by kissing," but with a suggestion of silveriness in the background. This is merely an extension of his general practice into spheres where existing principles of word creation are radically violated, but where the result is quite comprehensible if you make an effort to seek out the appropriate model.

More radical and unique to Khlebnikov is the process of coinage by "initial mutation" (:165), referred to also as a "language of the stars." In a number of places as early as 1913 he had elaborated a theory that the first consonant in a word controlled its meaning (Khlebnikov 1928-33 V:188, 191, 198-208). Thus boets [fighter] could be made into poets [one who fights by song] (Khlebnikov 1986:626), and bogach [rich man] could be made into mogach [power man] (:484) simply by changing the initial consonant. A similar process could occur with vowels, which were semanticized in relation to their use as inflectional endings - the famous "internal declension," first promulgated in 1912 (1986:585).











jim leftwich
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roanoke, va 24016 usa

JUN 04 2016



Jim Leftwich JUN 04 2010
525 10th st sw

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pp. 148

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Diagram showing
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jim leftwich
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JUN 04 2016

border of the infraspinatus, the fibres pass upwards and outwards towards the middle of the humerus, into which they are inserted below the infraspinatus. In regard to their action, however, they exert little influence upon the surface forms these two muscles are regarded as one; they both act as rotators of the arm, the upper muscle drawing it backwards, and



FIG. 77. Diagram showing the attachments of the infraspinatus and teres minor. The two muscles are treated as one fleshy mass.

- a. Supra-spinous fossa.
- b. Acromion process.
- c. Root of spine.
- d. Humerus.
- e. Upper angle of shoulder-blade.
- f. Lower angle of shoulder-blade.
- g. Infraspinatus and teres minor. The dotted line represents the outline of the deltoid.



FIG. 78. Diagram showing the attachment of the teres major.

- a. Infraspinous fossa of the blade, from which the infraspinatus and teres minor have been removed.
- b. Acromion process.
- c. Root of spine.
- d. Humerus.
- e. Upper angle of blade-bone.
- f. Lower angle of blade-bone. The

the teres minor helps to produce (Fig. 77). Both muscles are covered by a layer of fascia, a circumstance which does not produce a greater state of contraction. The two muscles are subcutaneous correspondingly, which is mapped out by the trapezius within, the

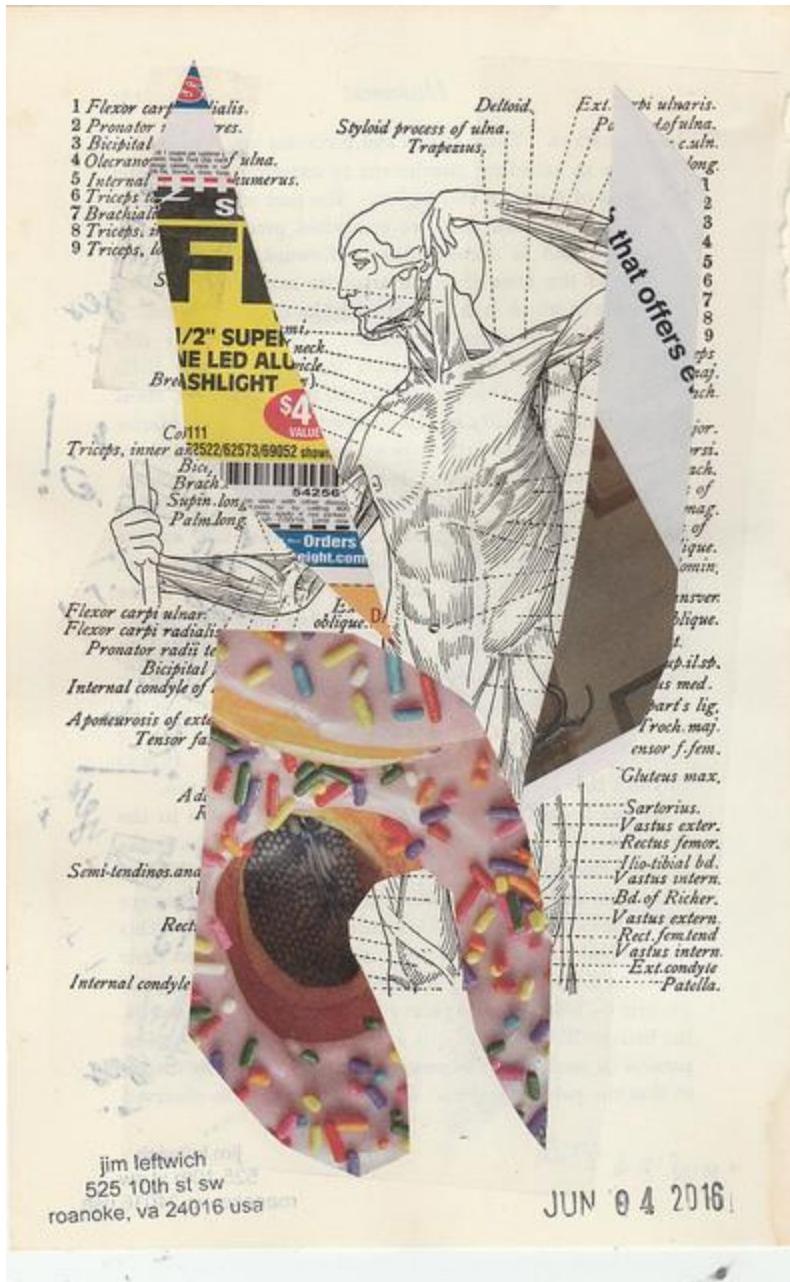




Fig. 16-4. A layout diagram illustrating the u
Fig. 16-3. (The Heath Company's Harbor M

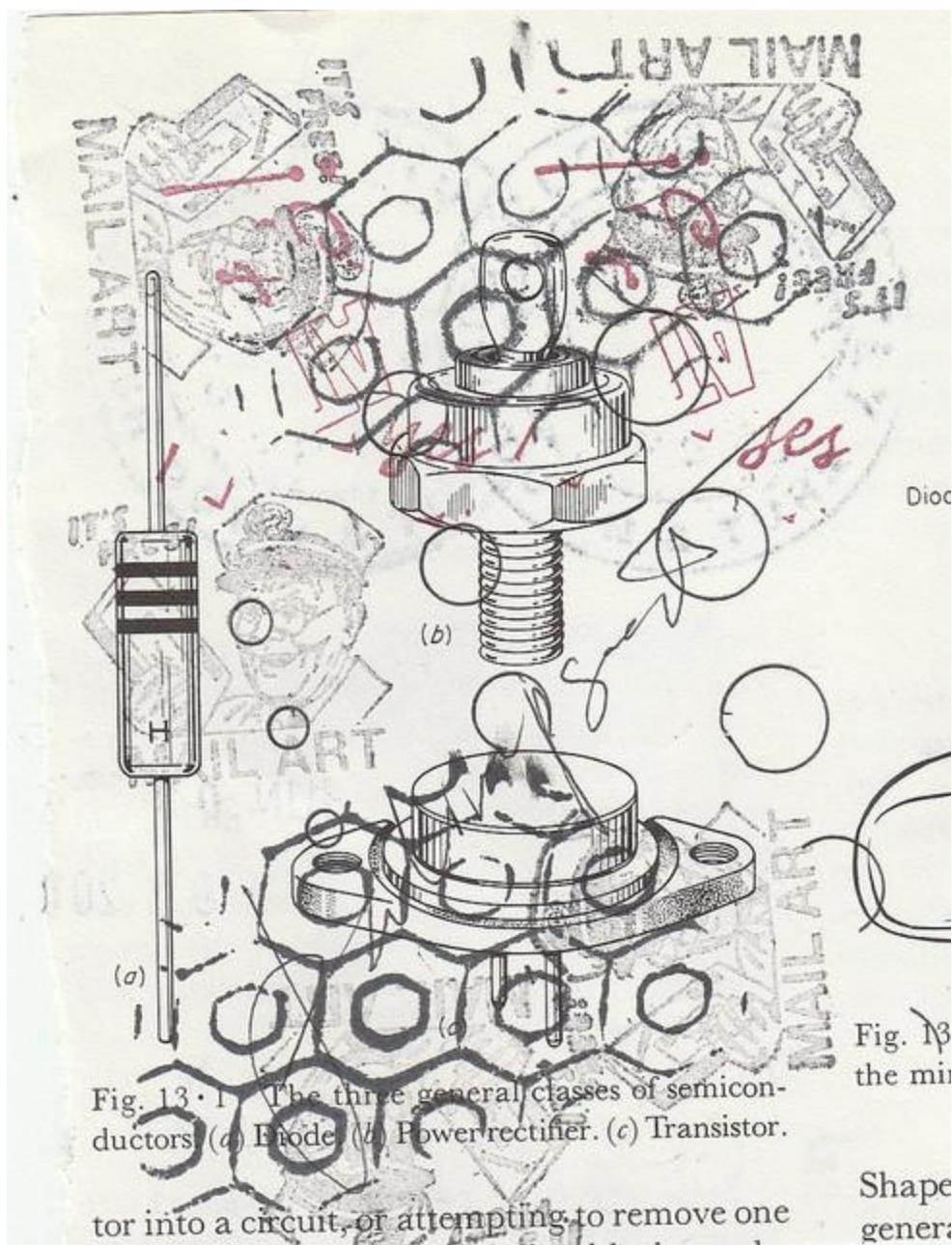


Fig. 13.1 The three general classes of semiconductors: (a) Diode; (b) Power rectifier; (c) Transistor.

tor into a circuit, or attempting to remove one

Fig. 13
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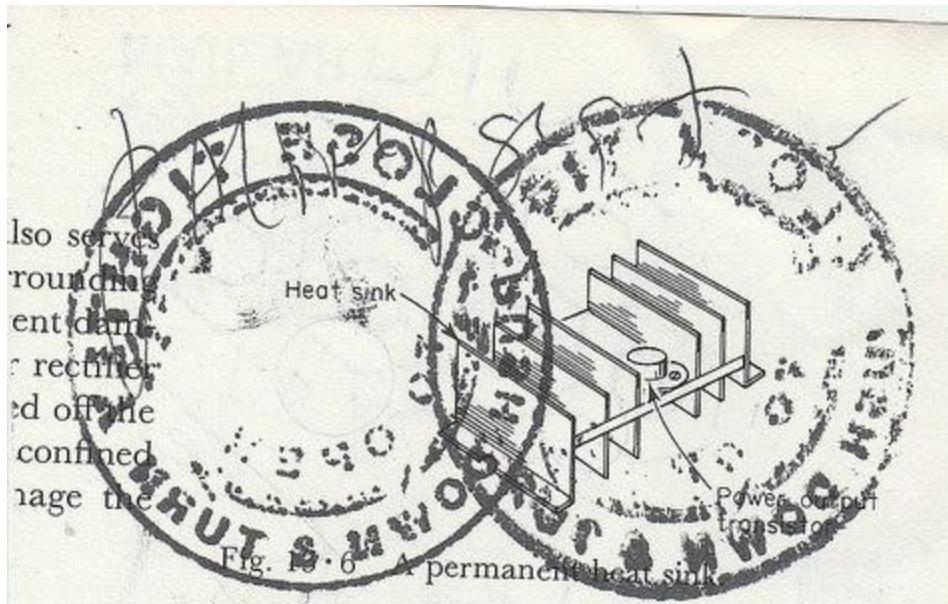


Fig. 13-6 A permanent heat sink.

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transistors
in Figs.
transistors
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Whether
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cient to damage the power transistor if it is not conducted away to surrounding metal.

Power transistors and rectifiers are protected from their own heat generation by the use of permanent heat sinks. A permanent type of heat sink is shown in Fig. 13-6. Such heat sinks are made of heavy aluminum that will spread the heat away from the power transistor or rectifier and allow for faster and easier cooling by convection.

13-3 DRY-METAL RECTIFIERS

Semiconductors previously discussed are made of germanium or silicon. Another

Avant Garde

72 Point

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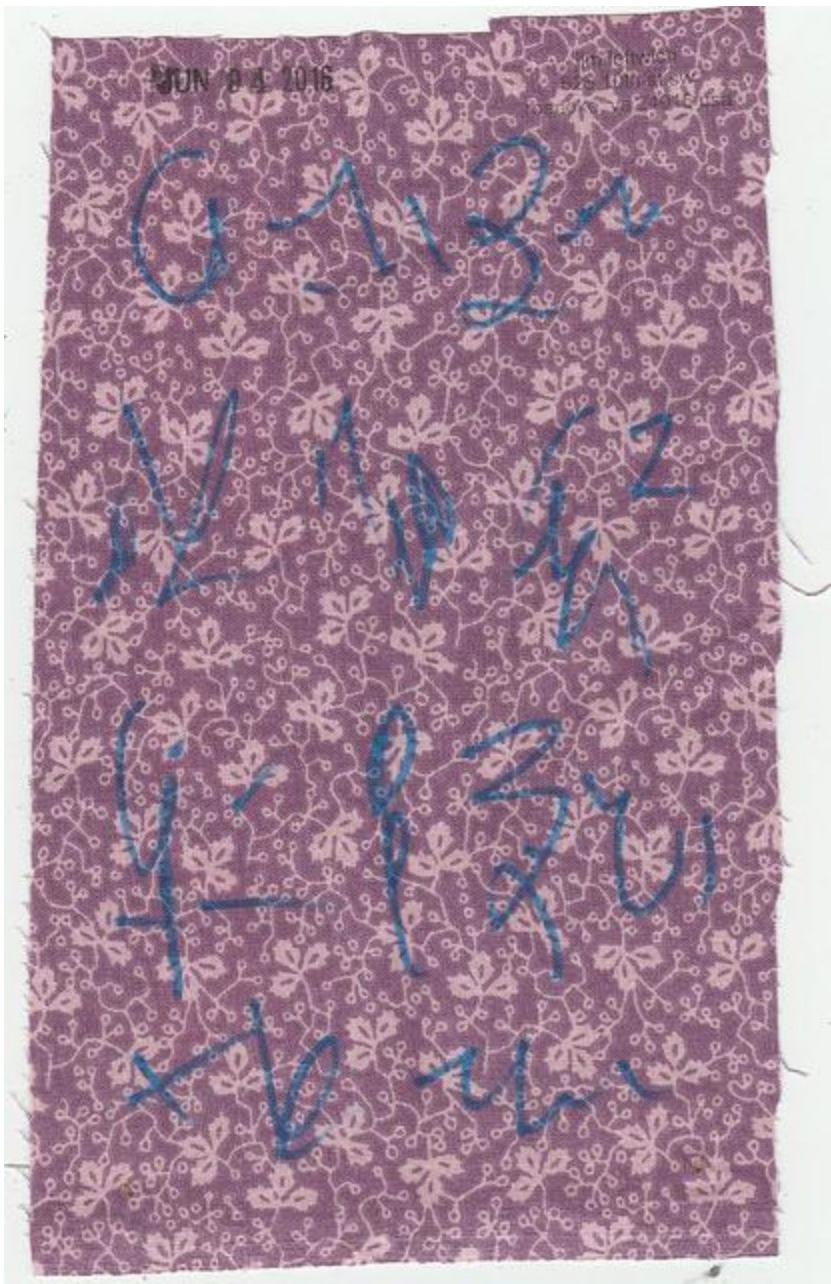
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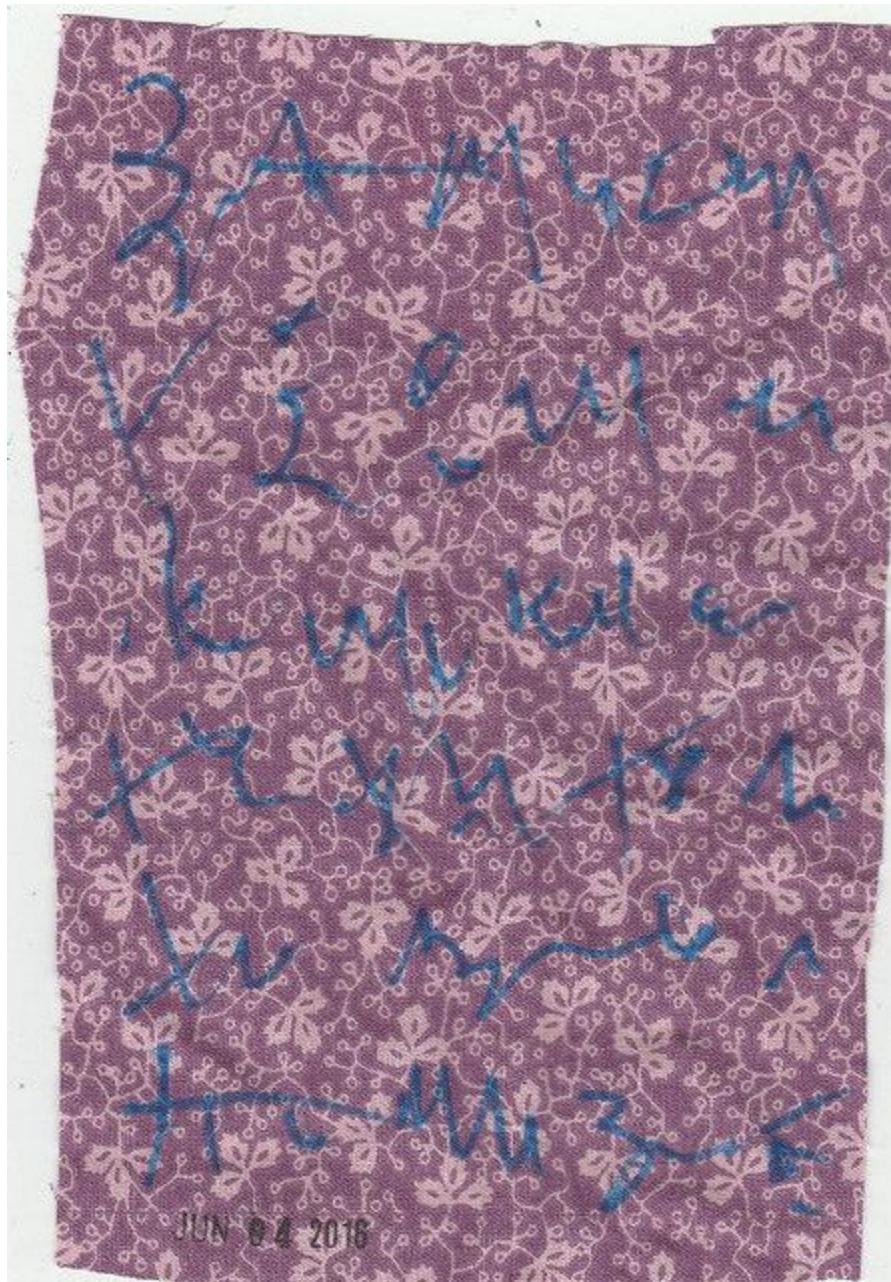
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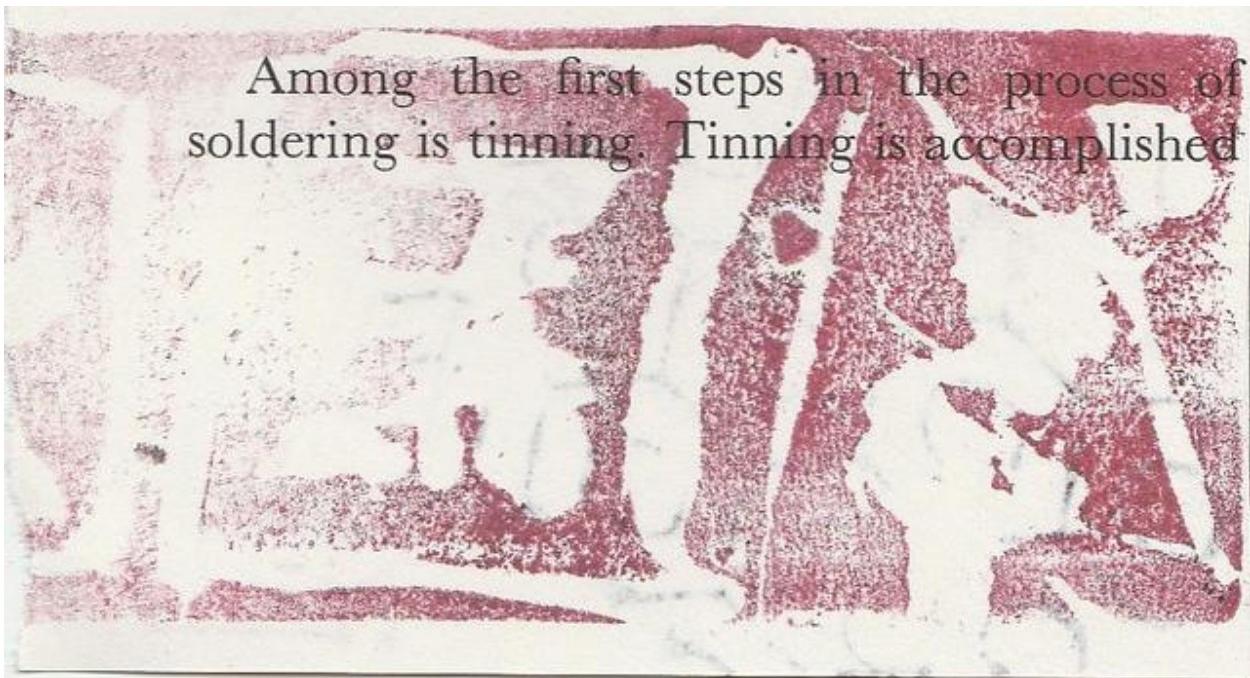
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Among the first steps in the process of soldering is tinning. Tinning is accomplished



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JUN 04 2016

JUN 04 2016

Guest Check

SERVER TABLE GUESTS CHECK NUMBER

4567-25

1 FF,

1 Spag M. Bal 1

1 Coke Bottle

466-0307

Doug

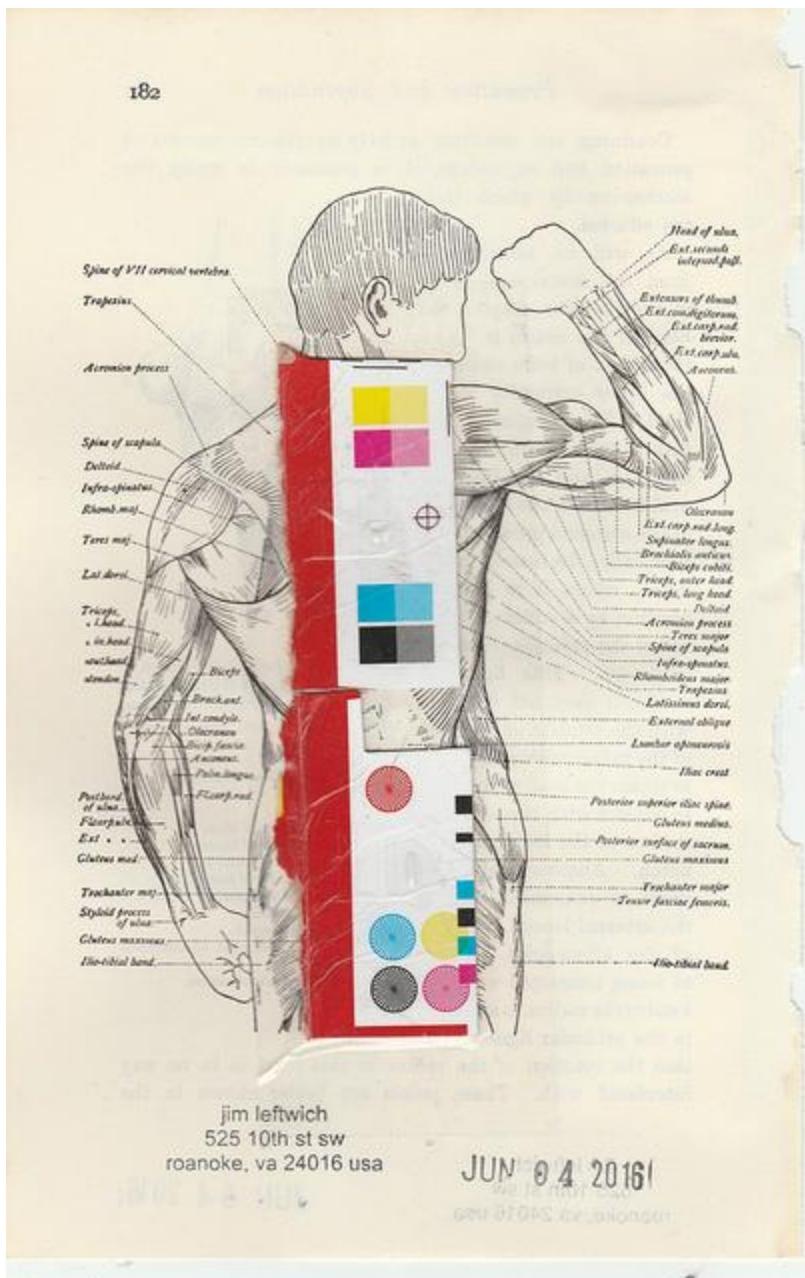
501 - #A TAX

jim lewicka
525 10th st sw
roanoke, va 24016 usa

17th & Gordon

TOTAL 10 00





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